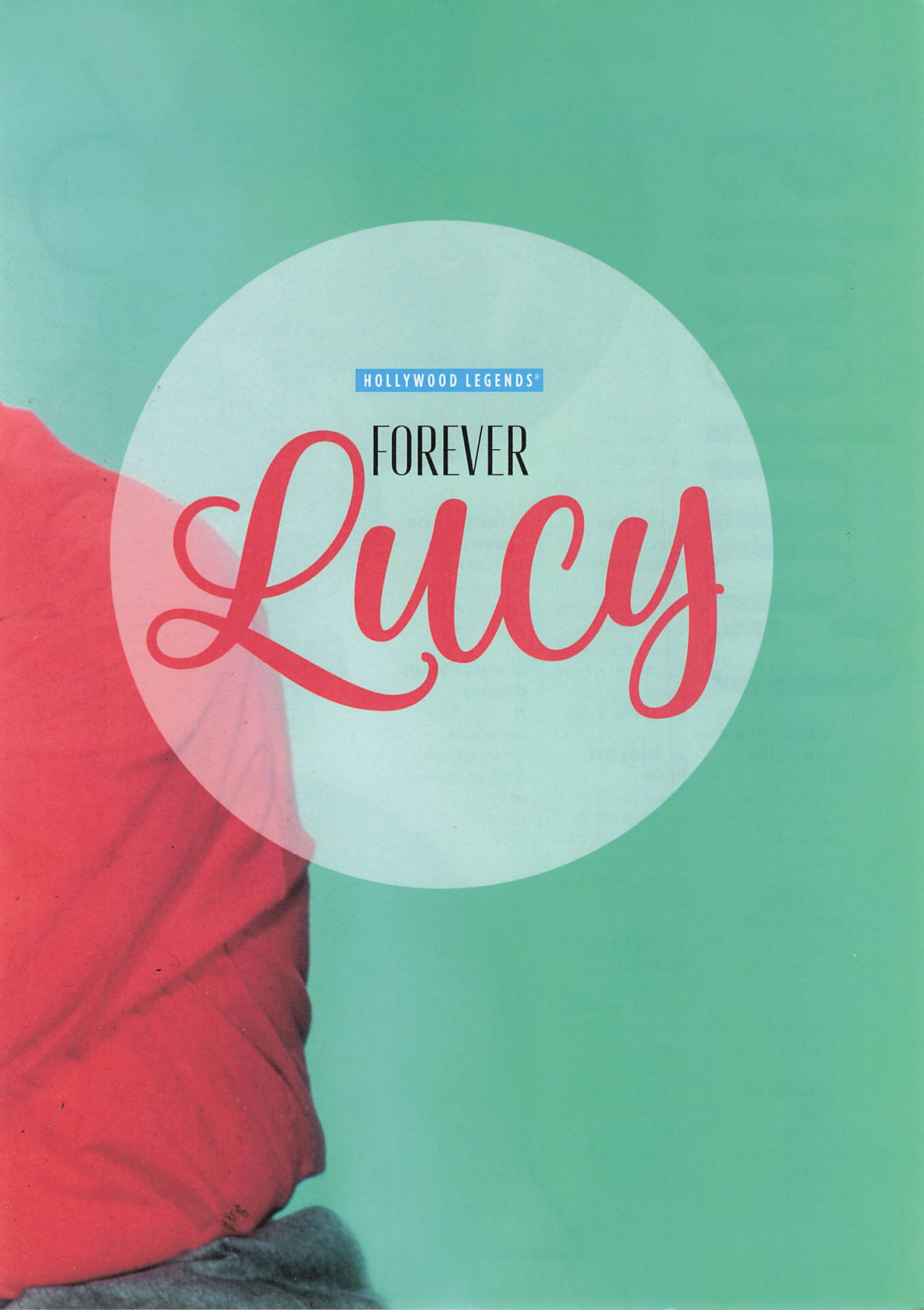
FOREVER
Lucy
AMERICA'S COMEDY QUEEN
THE INSIDE STORY OF
A HOLLYWOOD LEGEND
AND HER LOVE AFFAIR
WITH DESI ARNAZ
Updated
Special Edition
CENTENNIAL
ENTERTAINMENT
$13.99
Display Until 5/4/20


HOLLYWOOD LEGENDS®
FOREVER
Lucy

Contents

had starred in 76 films even before taking her talents to television.

8 MORE THAN A FUNNY FACE
All the ways *I Love Lucy*, and its famous carrot-topped star, changed history.

12 A BORN ENTERTAINER
How the shy girl from Jamestown, N.Y., sought the attention she so craved, on the stage.

20 QUEEN OF THE Bs
She achieved superstardom as scheming, ditzy, lovable Lucy Ricardo, but Lucille

26 LUCY & DESI: A LOVE STORY
While at RKO, Lucille met her Latin lover, Desi Arnaz. Their two decades together may have been rocky, but the love was real.

34 THE LOST PILOT
How a piece of television history was tragically lost—and miraculously found after nearly 40 years.

36 MEET THE MERTZES
Finding the perfect sidekicks for Lucy and Ricky wasn't simple. But once chosen, William Frawley and Vivian Vance (as Fred and Ethel) had to keep a big secret from the world.

40 THE BEST OF *I LOVE LUCY*
With 180 episodes to choose from, picking just 20 wasn't easy.

52 GUEST STARS GALORE
At a time when movie stars turned up their noses at working on TV, *I Love Lucy*

26

40

seemingly had a line of A-listers waiting to appear.

56 PICTURE PERFECT
When she wasn't contorting her elastic-like face for a laugh, it was plain to see that Lucille Ball was a natural beauty.

once a week just wasn't enough for her adoring public, so Lucille graced the covers of many magazines.

70 FAMILY LIFE
While their marriage may have been tumultuous, Lucille and Desi did their best to give the kids a happy home.

76 LUCY: GOING WHERE NO WOMAN HAD GONE BEFORE
How Lucy became president of a major television studio—and saved *Star Trek*.

80 LUCY LOOT
She failed to prove her prowess as a salesperson on *I Love Lucy*, but in real life, Lucy sells!

82 NEVER SAY NEVER
After *I Love Lucy* and its hour-long specials came to an end, Lucille swore off television. Lucky for her fans, she quickly had a change of heart and returned—with not one, not two but three more sitcoms!

86 HOW MUCH DO YOU LOVE LUCY?
Take our quiz and find out.

60 FUNNY LADY, SERIOUS STYLE!
Influenced by both her mother's desire to dress her to the nines and her early days as a model, Lucille had a penchant for posh clothes.

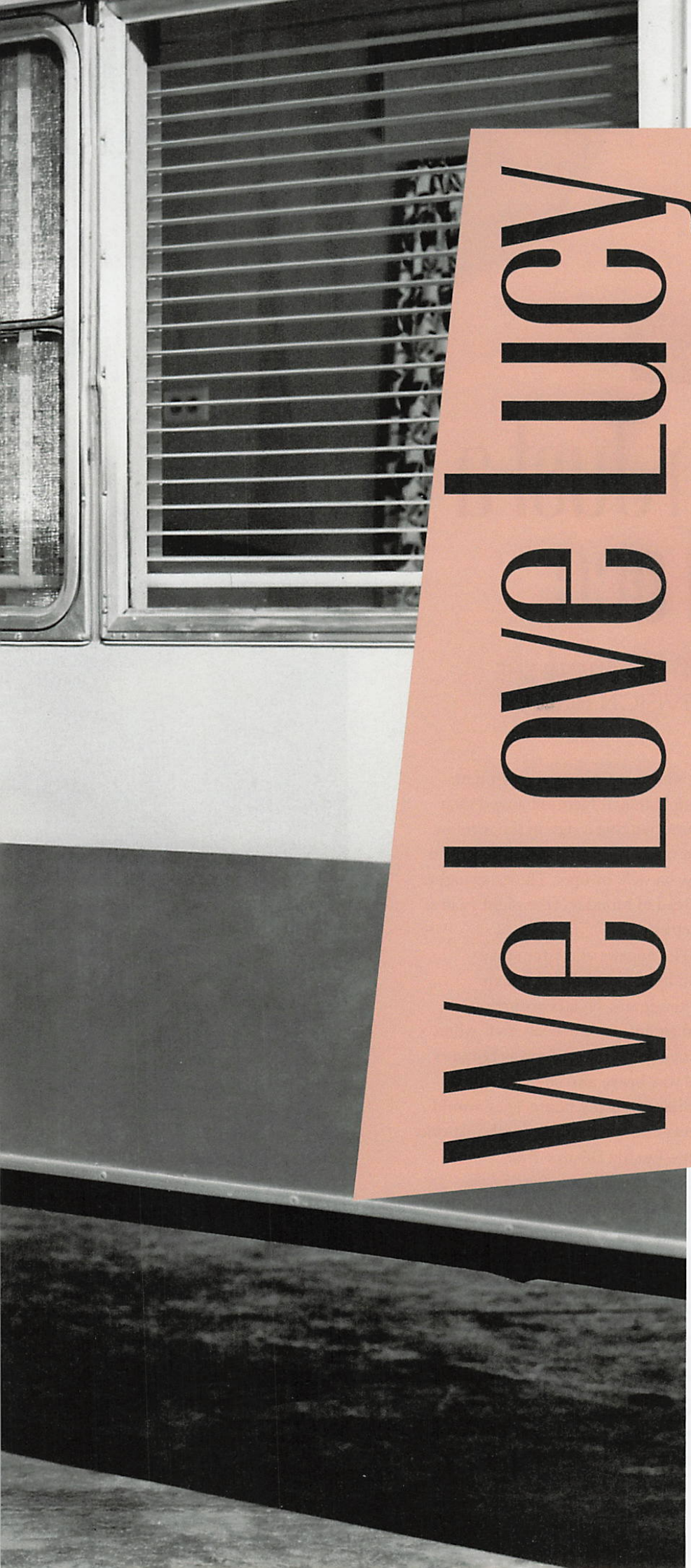
68 AMERICA LOVED LUCY
I Love Lucy was a runaway smash hit. Seeing her face

88 FAMOUS FRIENDS
Once you became friends with Lucille, she was loyal to the very end.

90 LUCY'S LEGACY
From paving the way for future female comics to changing the role of women in television, Lucille has left an indelible mark on the entertainment world.

96 IN HER OWN WORDS
The pioneer's powerful words of wisdom.

Lucille Ball and Desi Arnaz starred in *The Long, Long Trailer* in 1954. The studio wasn't sure if people would pay for movie tickets to see them since they were on TV every week—but they did. The film was a huge success.



We Love Lucy

THERE'S THE OBVIOUS reason we love Lucy—she makes us laugh until it hurts—and then there are the less obvious, but equally as compelling reasons. More than 68 years after Lucille Ball cocreated and starred in the most popular television sitcom of all time, *I Love Lucy,* she remains one of America's most beloved stars. The famous redhead, a pioneer of girl power, was a groundbreaker in so many ways. She was the first pregnant woman to play a pregnant woman on television; she, along with husband Desi Arnaz, was part of the first multiethnic couple on television (and when CBS didn't want her significant other to be a part of the show, she insisted they use him or they couldn't have her); and she was the first female president of a major television studio. This special issue celebrates the woman behind the iconic character: a comic genius, perfectionist, loyal wife and friend, savvy businesswoman and devoted mother. On the pages that follow, we'll explore how the shy girl from Jamestown, N.Y., made the move from model to showgirl to B-movie actress and ultimately became the undisputed Queen of Comedy; tell how she fell head-over-heels for a Cuban dynamo and the two went on to realize the greatest show-business success story ever; rank the best episodes of the iconic series and reveal surprising, behind-the-scenes information; and test your knowledge of the first incarnation of must-see-TV. This is the remarkable story of a comic genius who was light-years ahead of her time.

"It wasn't just slapstick," Lucille said of her show. "It was a new thing, called situation comedy."

Lucille Ball

More Than Just a Funny Face

THE ZANY REDHEAD AND THE SHOW SHE STARTED CHANGED TELEVISION HISTORY

"LUUUCY!!!!!" It never gets old. Nearly seven decades after Ricky Ricardo first alerted his wife that she had some 'splaining to do, millions of us still thrill to the inimitable high jinks of *I Love Lucy*—and its dizzy, fizzy redheaded star.

It was October 15, 1951, when the CBS sitcom began its weekly torrent of hilarity across America, serving up such instant classics as the chocolate-factory fiasco and the tipsy Vitameatavegamin commercial. Shortly into the groundbreaking first season, *I Love Lucy* displaced *Arthur Godfrey and His Friends* as Monday night must-see TV—and it quickly shot to No. 1 in the ratings, where it stayed for four of its six years on air.

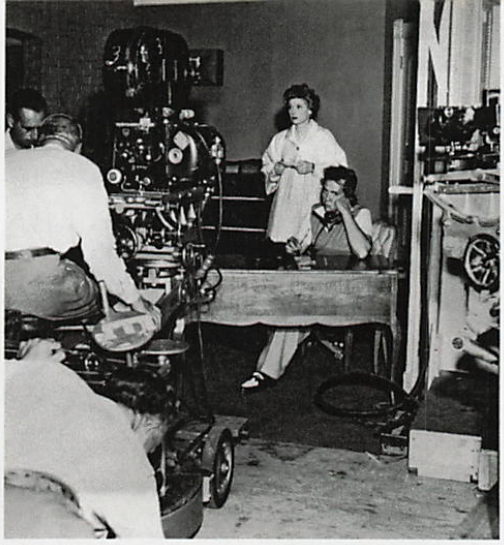
When the orchestra struck up that familiar swirling theme song and the outline of the heart closed around the names Lucille Ball and Desi Arnaz in the opening credits, audiences came to expect—and received—a half-hour of laughter that smacked of a fresh brand of comedy. Lucy-mania had swept the nation. The show was so popular that Chicago department store Marshall Field's changed their hours, hanging a sign in the window that read: "We love Lucy too, so from now on we'll be open Thursday night instead of Monday" (the night *I Love Lucy* aired).

The actress at center stage won hearts with her madcap shenanigans, facial contortions and signature "Eeeeeeeeew!" when things went awry. She was bonkers, she was brave and she was so brilliant that the name Lucy would forever be synonymous with just one star—Lucille Désirée Ball.

Since its rollicking heyday, the so-called "sitcom that started it all" remains a phenomenon. Reruns (and reruns and more reruns!) on networks such as TBS, TV Land and now Hulu have continued to attract passionate fans—both old and new. In 2012, *I Love Lucy* was voted the "Best TV Show of All Time" in a survey conducted by ABC News and *People* magazine. And it's estimated that the show is binge-watched by some 40

"Being Lucy gave me a built-in intimacy with my public. I loved being her."

LUCILLE BALL



The expectant-father freak-out is a scenario that has played out on many sitcoms—but Desi did it first!

In 1962, Lucille bought her ex out of Desilu Productions, making her the first female CEO of a major production company.

"People identified with the Ricardos because we had the same problems they had."

LUCILLE BALL

million Americans a year.

I Love Lucy set the standard for sitcoms to come, with technical innovations as well. Among its game-changing accomplishments: it was shot on film rather than broadcast live; it was produced in Hollywood rather than in New York; and, most notably, it employed three cameras and was recorded before live audiences—a first for the small screen. Shooting television became more fluid, allowing actors to play off the audience. Today's sitcoms still follow this tried-and-true format—using multiple cameras in front of a studio audience. It all started with the pioneering work of the gang at Desilu, the production company founded by Lucille and Desi.

Much of the staying power of *I Love Lucy* rests with the matchless talents of Lucille herself, who showed the camera a rare, unwavering willingness to sacrifice any and all glamour for the sake of a laugh. From taking pies in the face to wearing a beard, she boldly embraced every messy situation with unabashed gusto. *Time* magazine praised her "cheerful rowdiness" and compared her to the comic geniuses of the silent-movie era, taking her "lumps and pratfalls with unflagging zest and good humor."

It was more than Lucy's gutsy slapstick, though, that cemented her

legacy. Yes, the plots were funny and she was too. But the situations were tinged with irony, with a decidedly modern bent. Lucy masqueraded as a subservient housewife, but she talked about adult stuff—albeit in a silly way. Even though she habitually demurred to her husband, who kept her in apron strings, the woman could be called a closet revolutionary.

Let's start with "Lucy is Enceinte." The radical redhead is credited with forever altering how prime time depicted pregnancy by incorporating her own real-life condition into the show's script—even though the censors forbade use of the word "pregnant." The story line was such a success that the episode in which Lucy gives birth to Little Ricky in January 1953—timed to her own off-air delivery via Caesarean section of little Desi Arnaz Jr.—drew 44 million viewers, markedly more than the 29 million who tuned in for the inauguration of President Dwight D. Eisenhower the following day.

We can also thank Lucy—and Ricky!—for first breaking taboos against multiethnic couples on TV. "CBS and its sponsor, Philip Morris cigarettes, were adamantly opposed to this," biographer Kathleen Brady told National Public Radio. "They said that the American public would not accept Desi as the husband of a red-blooded American girl." But Lucy stood her ground, insisting she would not do the show without her off-screen husband. Today, when Kerry Washington and Tony Goldwyn embrace on *Scandal,* we can credit Lucy for helping to remove barriers against interracial romance on the small screen.

Lucy's other primary relationship—her friendship with Ethel Mertz—was nothing short of cutting-edge. Through scheme after scheme, the duo's mutual support and cooperation broke rank with the ugly stereotypes of female rivalries—competing over men or prestige—so common up to that point. Lucy and Ethel had each other's backs. Female buddy comedies such as *Laverne and Shirley* and *2 Broke Girls* owe a world of gratitude to those pioneer besties. (Rumors of an off-screen feud between Lucille and Vivian Vance, who played Ethel, were just that, according to a new book, *Hollywood Heyday*, by David Fantle and Tom Johnson. "She had nothing, but adulation for Vivian," revealed Johnson, who interviewed the star in 1980.)

After *I Love Lucy* ended in 1957, Lucille Ball became a bona fide feminist touchstone in male-dominated Hollywood. As the first woman to run a studio, upon buying out Desi's share of Desilu Productions in 1962, she rose to near Oprah-level power, helming one of the largest independent production studios in the business. Desilu, under her aegis, greenlit such iconic series as *Mission: Impossible* and *Star Trek,* while Lucille became a role model for breaking the glass ceiling, long before the phrase entered the lexicon.

By the time of her death on April 26, 1989, Lucille "Lucy" Ball had become a true Hollywood legend. The tributes mounted, among them a particularly poignant one by *Los Angeles Times* TV critic Harold Rosenberg, who wrote, "The more you think about Lucy as an icon, the more remarkable she becomes, for her esteem has grown and grown." And so it continues. Respected, beloved, ageless. We still love Lucy—as will generations to come. •

"We fought like sisters and made up like sisters," Vivian Vance said of her friendship with Lucille. "We adored each other's company."

Lucille, in Jamestown, N.Y. at 2 years old.

A Born Entertainer

HOW LUCILLE'S CHILDHOOD LED HER TO THE STAGE

WHEN 15-YEAR-OLD Lucille arrived in New York City, with $50 sewn into her underwear and a dream in her heart, the awkward teen from Jamestown, N.Y., still had miles to go before realizing her ambitions of becoming an actress and—more essentially—making people laugh. But the brave young woman had already seen more than her share of drama and had survived a traumatic upbringing that would eventually help propel her career to heights she could never have imagined.

From the time of her birth on August 6, 1911, Lucille's tumultuous childhood was fraught with tragedy and poverty. She was only 3 when her father, Henry "Had" Ball, died of typhoid—and vivid memories of the day haunted her ever after. "I do remember everything that happened," Lucille later said. "Hanging out the window, begging to play with the kids next door, who had measles, the doctor coming, my mother weeping. I remember a bird that flew in the window, a picture that fell off the wall." Lucille's resulting fear of birds was such that she would forever ban all pictures of them from her house and any hotel room she was staying in.

Tough times followed her father's death, as Lucille's devastated young mother, DeDe, cobbled together low-paying jobs to keep Lucille and her younger brother, Fred, clothed and fed. In 1918, DeDe married Edward Peterson, whom she'd met working in a local factory. Ecstatic about having a father figure, Lucille asked him, "Are you our new daddy?" She recalled his response: "'Call me Ed,' he said shortly, shaking my hand free of his viselike grip." Instead of being the family's savior, Peterson made matters worse when he moved his new bride to Detroit, leaving the children behind.

The aspiring actress often modeled fur coats. She was so thin, they didn't make her look bulky.

FRIGHTENED AND ALONE, Lucille was shipped off to live with Peterson's Swedish parents, whose harsh religious restrictions rankled the spirited young girl. "Grandma Peterson saw to it that Satan found no mischief for my idle hands," Lucille said of the endless darning, dishwashing and other chores imposed upon her when she wasn't being subjected to "hellfire and brimstone" church services. Money was so limited that Lucille had no pencil in school, a source of shame so profound that even decades later, as head of Desilu Productions, the star continued to hoard pencils meant for her employees' use.

Later, Lucy reached for the silver lining during this joyless time, writing in her autobiography, "I don't suppose that hard work, discipline and a perfectionist attitude toward work did me any harm. And when life seemed unbearable, I learned to live in my imagination and to step inside other people's skins—indispensable abilities for an actress."

Fortunately, by the time Lucille was 9, DeDe and Ed reunited with the children and moved them all to DeDe's family home in Celoron, a tiny village about 10 miles from Jamestown. Lucille recalled the white, two-story home as her Eden, the happiest time of her childhood, despite ongoing family illnesses, deaths and financial strain.

It was here that the impish Lucille found a natural outlet for the deep-seated craving for attention created by her lonely early years. She began acting out plays in the front parlor with her brother and their young cousin Cleo, often inspired by productions the family would attend at the nearby Celoron Amusement Park. At school, she gave impromptu performances during recess, changing costumes in the bushes. And, as her best friend Pauline later remembered, Lucille's precociousness was at full tilt when the duo took the stage on a boat in nearby Lake Chautauqua, performing to music while other children gathered around. After the number finished, the kids asked, "How did you learn that?" Lucille replied simply, "We're actresses."

Fearless and hungry to be noticed, Lucille entered her teens cooking up endless stunts such as roller skating on the freshly varnished school gym floor and riding through town perched on the front radiator of a boy's Model T. But she also found her greatest satisfaction performing in high school plays and at the local Palace theater—where she interpreted an Apache dance with such fervor that she fell into the orchestra pit and pulled her arm out of its socket. The head of the Jamestown Players raved that the town's new discovery was "chock-full of talent." And Lucille got her first taste of "that wonderful feeling that comes from getting real laughs on a stage."

Lucy Wasn't the Only Model-Turned-Actress

Grace Kelly The beauty from East Falls, Pa., modeled to pay her way through drama school, landing jobs for Old Gold cigarettes and Cashmere Bouquet, among others.

Marilyn Monroe Norma Jeane Dougherty (aka Marilyn Monroe) signed with the Blue Book Agency in 1945 and was one of their top models before getting noticed by 20th Century Fox.

Brigitte Bardot The French actress and singer got her start as a model. It was when she graced the cover of a March 1950 issue of *Elle* that she caught the eye of a young film director.

Jane Russell While working as a receptionist in a doctor's office, voluptuous Russell modeled on the side to earn enough money to pay for drama school.

Susan Hayward Before she headed to Hollywood in 1937, Hayward found work as a photographer's model. She went on to win an Academy Award.

Lucille forced herself to overcome her shyness so that she could become a star.

AT 14, the idea of a theater career took full form when her stepfather took her to see a performance by famed vaudeville comedian Julius Tannen, who "transported" Lucille with his witty, poignant monologue. As she entered her junior year in high school, a deep restlessness befell Lucille. She began running away—to Chicago, Cleveland, Buffalo, anywhere. "I itched to go places and do things," she said. She also fell madly in love with an older boy named Johnny Davita. Her mother didn't approve. When the high school principal suggested Lucille might polish her budding talents as an actress with professional training, DeDe borrowed money to send Lucille to Manhattan (perhaps in an effort to separate her from Johnny) to attend the Robert Minton-John Murray Anderson School of Drama. "My mother was always willing to go into hock for a good cause," Lucille quipped.

That first trip to Manhattan—when she was 15—failed to net the intended results. Shy, lacking self-confidence and overwhelmed by the big city, Lucille faltered at the school, where she fell tongue-tied as classmate Bette Davis garnered raves

"For some incomprehensible reason, I knew that someday I'd make it as an actress."

LUCILLE BALL

as a star pupil. The school's owner finally wrote her mother: "Lucy's wasting her time and ours. She's too shy and reticent to put her best foot forward." Lucille returned home to Jamestown to finish high school. "I didn't begin to have what it takes to succeed in show business when I first came to New York City," she later acknowledged.

Still, too proud to accept failure, the determined teen returned to NYC on and off over the next few years, first setting her sights on becoming a showgirl on Broadway, where the Ziegfeld Follies spectacles decorated stages with hundreds of seductive beauties. Awkward and flat-chested, Lucille faced countless rejections but refused to give up. By embellishing her background, saying she'd come all the way from Montana, and adopting the stage name Diane Belmont, she managed to land parts in at least five musicals, including *Earl Carroll's Vanities*, the third road company of Ziegfeld's *Rio Rita* and *Step Lively*, but she was fired before any of the shows' opening nights.

It was a hardscrabble life, with Lucille stuffing newspaper in the holes in her shoes and subsisting on donuts left behind by customers at coffee-shop counters. She landed a short-term job modeling coats, where other mannequins taught her survival skills such as accepting dates for the free dinners, then pocketing rolls—or olives and celery or even roast beef—to eat later. At times, the struggle became too much, and buffeted by bouts of fear and homesickness, she returned to Jamestown and small-town life.

But by 18, Lucille returned to NYC, determined not to be a drain on her family, who were more destitute than ever. This time, her luck improved—and she became a model for renowned designer Hattie Carnegie at her lavish dress shop on East 49th Street. "Overnight, I found myself in a world of rich society women, glamorous movie stars and free-spending men-about-town," Lucille recalled. She was a quick study, and in addition to learning the proper way to slouch in exquisite garments, she studiously analyzed how the gilded crowd walked and talked, how they moved their hands and eyes, what they wore and when. Although she didn't know it at the time, Lucille was storing up useful knowledge that she would later draw upon as an actress. Because of this background, Lucille later said, she could be "as regal as a marquise, if the part [called] for it, or peel a potato convincingly."

The lanky beauty had no trouble landing role after role playing a showgirl.

Lucille landed a job with the Ziegfeld Follies as a showgirl but was fired before the show began.

TRAGICALLY, THE PACE OF WORK, skimpy nutrition and hectic social life as a model wreaked havoc on Lucille's health. One day, during a fitting, the skin-and-bones teen was overcome with debilitating pain—a condition soon diagnosed as rheumatoid arthritis. Unable to work, or even walk, she had no alternative but to return home, where DeDe nursed her back to health.

In 1932, the tenacious Lucille returned to NYC and reignited her modeling career, this time with designer Rosie Roth, who promptly dubbed her campy new hire Fullahell. To earn extra money, Lucille began posing at night for commercial illustrators. It was one such oil painting, of Lucy in a flowing chiffon dress—something she'd borrowed from Rosie—that would cause her fate to turn on a dime. To her great surprise, the artist sold the painting to Chesterfield cigarettes, and suddenly her face and image were on billboards across the city.

The splashy ads brought Lucille to the attention of talent scout Sylvia Hahlo, who was casting for the Eddie Cantor musical *Roman Scandals* for Samuel Goldwyn Productions. The film included a dozen poster girls, but one had just dropped out and filming was about to begin. "Lucille Ball! How'd you like to go to Hollywood?" Hahlo asked her. Three days later, Lucille boarded the *Super Chief* train for Hollywood.

Arriving in Los Angeles as a Goldwyn Girl in the summer of 1933, Lucille had slightly more than the $50 she'd sewn into her clothes when she first struck out for stardom. This time, there was a guarantee of $125 a week for the next six weeks—and free transportation. Yet experience had taught her caution.

"Everything happened so fast that I had no chance to realize that this was my first major break, a marvelous stroke of good luck," Lucille recalled. "And of course, I expected to be back in New York before the maple leaves flamed in Central Park."

That would not be the case. Lucille still had years of hard work ahead of her before becoming one of the most beloved women on television—and the richest of them, reportedly earning some $30 million. Summoning the fearless optimism she'd learned as a child, Lucille began to cut her unforgettable swath in Hollywood, with commitment and courage. •

"I didn't give up. I wore out my soles trudging to casting offices and stuffed the holes with newspaper."

LUCILLE BALL

The actress's mother, DeDe, was an accomplished pianist.

QUEEN

Bs

BEFORE BECOMING AMERICA'S MOST BELOVED TELEVISION STAR, LUCILLE HONED HER CRAFT, APPEARING IN A SLEW OF B MOVIES

Lucille was in 47 movies by the time she starred in 1943's *Du Barry Was a Lady*, with Red Skelton.

"I had a driving, consuming ambition to succeed in show business but I had no idea where my real talents lay. I was dying to be told, to be shown."

LUCILLE BALL

WITH A FRESHLY SIGNED contract in her pocketbook ("wrinkled from having been read so often"), the aspiring starlet suddenly found herself at New York's Grand Central Station, boarding a westbound Super Chief train, along with the other newly chosen Goldwyn Girls.

"In my wildest dreams, I never expected to get to Hollywood, yet here I was riding into the same station I'd heard (my mother) describe so often," Lucille recalled. Her contract guaranteed her $125 a week for the next six weeks. After a screen test, Lucille landed a part in *Roman Scandals,* a film that was referred to as a bawdy variation on *The Wizard of Oz.*

As one of 12 in the stock company of female dancers, the lanky blonde knew she needed to do something to stand out. In true Lucille fashion, she decided to forgo glamour for laughs. As Eddie Cantor, the star of the picture, worked his way down the line, checking out all the girls, she stuck little pieces of red crepe paper all over her arms, chest and face. "When Mr. Cantor got to me, his jaw dropped, his big eyes popped and then he roared with laughter," the star remembered. "He asked me my name. He told everyone about 'that Ball dame—she's a riot.' I was in heaven."

Six months later, as *Roman Scandals* was wrapping, Lucille assumed she'd be heading back to New York. Luckily, choreographer Russell Markert had visited the set to find showgirls for the upcoming film *Moulin Rouge,* and he loved Lucy!

Although still an unknown, Lucille landed brief roles in film after film—*Murder at the Vanities, Bottoms Up* and *Affairs of Cellini,* to name a few. According to the actress, she sometimes would not even know what movie she was working on. "I'd just show up at the studio at a certain hour, walk through a scene, maybe say one line. I never knew I was in *Broadway Through a Keyhole* with Russ Columbo until a few weeks ago, when I saw the film for the first time," she revealed in her autobiography (which was written in the mid-1960s but not published until 1996).

Bit roles like these continued until Columbia offered Lucille a stock contract—and the chance to do comedy. "I took the slapstick parts the other starlets spurned and never whined about the siphon water and pies in the face," she said. "I considered myself lucky to be paid while learning a business I adored."

In 1935, Lucille landed a contract with RKO and, finally, parts in bigger-budget movies. Her first

Showgirl costumes looked great on the actress, because she was tall and thin.

"Way down deep, underneath those brassy showgirl trappings, was Lucy—and there she stayed, strangulated, for years."

LUCILLE BALL

Lucille played an inept secretary in 1949's *Miss Grant Takes Richmond.*

role was as a showgirl in *Roberta,* starring Fred Astaire and Ginger Rogers. Rogers' mother, Lela, was the ultimate stage mom; more than that, she was a "mom" to many struggling ingénues. She took young Lucille under her wing.

Lela Rogers was instrumental in helping Lucille land her first speaking part, in *Top Hat*—followed by another Astaire and Rogers vehicle, *Follow the Fleet,* in which she played Ginger's friend. The film opened in February 1936, and lanky Lucille was finally getting noticed by audiences. "I got my first fan letter, which I still have," she wrote in her memoir. "It was addressed to the front office and said, 'You might give the tall, gum-chewing blonde more parts and see if she can make the grade' "—which would prove to be a smart gamble."

Lucille was always clowning around on set, and while filming *That Girl in Paris,* someone took notice. "Young lady, if you play your cards right, you can be one of the greatest comediennes in the business," *The Cameraman* director Edward Sedgwick told her. "Eventually, Ed Sedgwick taught me many comedy techniques—the double take and the eye-rolling bit and how to handle props," the Queen of Comedy recalled.

When a married producer's attempt to woo Lucille failed, she found herself temporarily blacklisted from Hollywood; but the fiery go-getter wasn't about to give up. "This producer's temporary interest in me caused a big roadblock in my career for a while," Lucy recounted. "In the meantime, I had to give Hollywood a rest and look around for other showcases for my talent. I wound up trying radio. This turned out to be one of the smartest things I ever did." She built a name for herself in the comedy trade and learned about timing and tone of voice, since props and costumes were useless in radio. "I could flip a comedy line, which a lot of actresses couldn't do," she said.

The Marx Brothers' 1938 picture, *Room Service,* features Lucille as well as Ann Miller.

The role of the gold-digging nightclub singer in *The Big Street* almost went to Carol Lombard, but she thought it was better suited for Lucille.

One of Lucille's radio projects was *My Favorite Husband,* which would later serve as the inspiration for *I Love Lucy.*

Still under contract with RKO, Lucille was cast in many more B movies, including *Next Time I Marry, The Affairs of Annabel* and *Annabel Takes a Tour.* It was while filming *Dance, Girl, Dance,* in which she played a wise-cracking striptease/prostitute, that Lucille met her future husband, Desi Arnaz, and received the attention of the critics, even over her more established costar, Maureen O'Hara. "Miss O'Hara, after the usual mishaps, realizes her ambition to become a ballet dancer, and Lucille Ball, her rival, becomes the sort of woman other women describe in a single word," read one review. "Nevertheless, it is Miss Ball who brings an occasional zest into the film, especially that appearance in the burlesque temple, where she stripteases."

The biggest hit of Lucille's film career came in 1941, when she acted opposite Henry Fonda in *The Big Street.* She received rave reviews for her portrayal of a showgirl called Her Highness, who has been crippled by a gangster. This role led to other studios' becoming interested in the actress. After seven years with RKO, she moved to MGM, signed a contract for $1,500 a week and was promptly give the "MGM makeover."

"I was changed the minute I got over there," Lucille recalled. "Sidney Guilaroff, the hairstylist, had the most to do with it. I had been a redhead at RKO, but Sydney changed me to a lighter and more vibrant shade for Technicolor. 'Tango Red,' he called it, but actually it was as orange as a piece of fruit hanging on a tree. Every time I glanced in a mirror, I reared back, it was so startling." It may have been startling, but it was the start of something big.

Du Barry Was a Lady was the first motion picture that Lucy starred in for MGM, and it was the first that was filmed in color. She played the familiar role of a nightclub star—this time, admired by comedian Red Skelton's character, who dreams he is Louis XV. "Most of the action consisted of Red, in satin knee breeches, chasing me over and around a big double bed," recalled Lucille. "We practiced for days on a trampoline, which made me seasick." The actress was getting the A-list treatment at her new studio, starring in one extravagant musical after another.

As Lucille moved from one studio to the next, starring in bigger-budget pictures, her salary increased from $125 per week to $3,500 per week to $85,000 for five days' work on Columbia's *Magic Carpet.* Since moving to Hollywood she had met the love of her life, appeared in 76 movies and began a successful career in radio—a move that would lead to the development of her biggest of all—*I Love Lucy.* Maybe being Queen of the Bs wasn't so bad after all! •

Lucy & Desi

A Love Story

AGAINST ALL ODDS, THE PASSIONATE COUPLE REMAINED MARRIED FOR NEARLY TWO DECADES AND, EVEN AFTER DIVORCE, NEVER STOPPED LOVING EACH OTHER

"Desi was the great love of my life. I will miss him until the day I die."

LUCILLE BALL

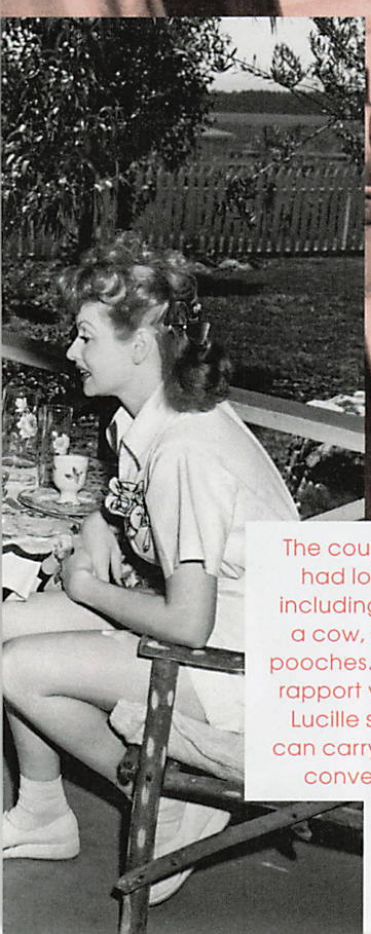
It wasn't exactly love at first sight. Lucille and Desi first met at RKO studios in 1940. She was filming *Dance, Girl, Dance* with Maureen O'Hara. He was rehearsing for *Too Many Girls,* a film in which they would star together. Their paths crossed at the studio commissary, and he was *not* impressed.

The 23-year-old Cuban-born entertainer thought she looked like "a two-dollar whore who had been badly beaten by her pimp," according to biographers Coyne Steven Sanders and Tom Gilbert. In Desi's defense, she did look pretty rough. But it was all for a catfight scene that the 28-year-old actress was dressed as a low-class burlesque queen. "I was wearing a slinky gold lamé dress slit up to my thigh, and my long reddish-gold hair fell over my bare shoulders," Lucille recalled. "I also sported a fake black eye, where my lover had supposedly socked me."

Flash forward just a few hours. Desi was rehearsing a number for their upcoming film, and Lucille sauntered in. "She was dressed in a pair of tight-fitting beige slacks and a yellow sweater, with beautiful blonde hair and big blue eyes," Desi recalled. It was love at second sight!

Desi couldn't believe this was the same "two-dollar whore" he had seen earlier. He fell hard. Never short for a line, the flirtatious Latin musician asked, "Would you like me to teach you how to rumba? It may come in handy for your part in the picture." Equally smitten, Lucille, who usually

Desi shared his love of boating and fishing with Lucille—and their audience in the "Deep Sea Fishing" episode.



The couple always had lots of pets including chickens, a cow, a pig and pooches. "I have this rapport with dogs," Lucille said, "and can carry on quite a conversation."

Lucille and Desi, who served in the Army directing USO programs, shared a day at the races in Santa Anita, Calif., in 1945.

"I loved her very much, and in my own and perhaps peculiar way, I will always love her."

DESI ARNAZ

dated older, taller men, accepted. She, along with other cast members, joined Desi, who happened to be engaged to another woman at the time, at a "swinging Mexican restaurant" where they "danced all night, had dinner and everyone got loaded," Desi said. Lucille recalled a slightly more romantic version. "We went to a nightclub—but instead of joining the conga line, we sat at a small table, talking and talking," she said. "I might as well admit it here and now, I fell in love with Desi, wham, bang! There was only one thing better than looking at Desi, and that was talking to him."

The star-crossed lovers fell hard for each other, but they were from very different worlds—and Lucille realized that. "When Desi was 15, he was living like a young prince, with cars and speedboats and horses," she explained. "I was looking for a penny to make subway fare in New York. Desi was raised with the idea that the man's word is law; he makes all the decisions; God made woman only to bear children and run the home... But all my life I'd been taught to be strong and self-reliant and independent, and I wondered if I could change."

The studio warned their young starlet about the dangers of dating a lothario. "My RKO bosses got on the phone," she recounted. "They had seen those pictures of me and Desi together in New York and warned me against marrying him. He'd left a trail of broken hearts from Times Square to Sunset Boulevard to East Hampton, they told me."

Desi and Lucille agreed that their differences were too great, so they could not marry. But their love for each other ultimately proved too strong—and in November 1940, six months after meeting, the unlikely

Desi serenaded his wife
using his concertina
in July 1955.

"He was so wild, I knew I shouldn't marry him," Lucille said. "But that was one of the biggest attractions."

"Eloping with Desi was the most daring thing I ever did in my life."
Lucille Ball

pair eloped. "Lucille Ball, Movie Star, Weds Cuban Glamour Boy," read one newspaper report. No one thought it would last—not even the bride herself. "Friends gave our marriage six months; me, I gave it a week," she recalled. But it did last—nearly 20 years. Their relationship was tumultuous, but the love they shared was great.

The pair did come close to divorce just four years into the marriage. Fed up with Desi never being home, Lucille filed the paperwork. On the day she was headed to court, Desi told her he was going to be a better husband the next time he married. "And the next time I marry, I'm going to be a better wife," she replied. "Then why don't we both try it on each other?" Lucille recalled Desi saying. They patched things up and were even happy for a while. The couple had two children, Lucie and Desi, Jr. But eventually, the fighting became constant and got to be too much to handle. They knew the marriage was over—and divorced in May 1960. "I don't believe he ever really intended to settle down and become a good, steady, faithful husband," the comedian wrote in her autobiography. "He said I was much too jealous, and so the arguments roared on and on. But we remained very deeply and passionately in love." •

After eloping in Connecticut on Nov. 30, 1940, the newlyweds returned to New York. Desi carried his bride over the threshold at the Roxy Theater, where he was performing.

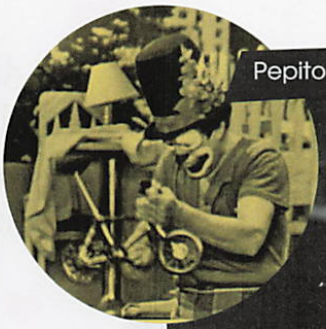
"I didn't like the name Lucille. That name had been used by other men. Lucy was mine alone."
Desi Arnaz

The scene may have been staged (from their 1956 movie *Forever Darling*), but the love was real!

No one thought the Arnaz-Ball union would last; but in 1950, they celebrated their 10th anniversary.

"I never fell in love with anyone quite so fast," Lucille said of Desi. "He was very handsome and romantic."

The couple starred in *The Long, Long Trailer* in 1954. After filming wrapped, they were gifted a mobile trailer similar to the model used in the movie. They transformed it into a playhouse for their two children.



Pepito the Clown

The Lost Pilot

HOW A 34-MINUTE EPISODE SOLD CBS ON THE SHOW—AND THEN DISAPPEARED FOR NEARLY 40 YEARS

"Wait until you see Lucy," Desi bragged to friends, after filming the pilot. "She's fantastic."

DESPERATE TO SPEND more time together, Lucille, who was busy making movies and working on her radio show, and Desi, who was touring the country with his band, realized the solution was to work together. So when CBS approached her about turning her hit radio show, *My Favorite Husband*, into a sitcom, the couple saw their opportunity. However, executives were not convinced that the viewing public would buy the all-American redhead being married to a hotheaded Cuban (despite the fact that they had already been husband and wife for 10 years).

The couple took to the road to perform a vaudeville-type show to prove the network brass wrong. Audiences loved the act, and CBS finally gave the green light for the pilot. By the time this decision was made, Lucille was four months pregnant with their first child. "For 10 years, Desi and I had been trying to become costars and parents; now our dearest goals were being realized much too fast," she said.

Television was fairly new, and film stars were apprehensive to make the leap. "At the time, television was regarded as the enemy by Hollywood," Lucille recalled. "So terrified was Hollywood of this medium, movie people were afraid to make even a guest appearance. If I undertook a weekly television show and it flopped, I might never work in movies again." So what convinced the woman who would go on to pioneer the situation comedy to take a chance? A visit from her deceased friend. "Carol Lombard appeared to me in a dream," the comedian recalled. "'Go on, kid,' she advised me airily. 'Give it a whirl.'"

And what a whirlwind it was! The talented couple had one month to pull a pilot together, with a budget

"All of their hopes, plans and dreams for a happy future were wrapped up in that TV sitcom." LUCIE ARNAZ

of $19,000. They worked with the writers from Lucy's radio show, Jess Oppenheimer, Madelyn Pugh and Bob Carroll, and came up with the characters of Larry and Lucy Lopez—a successful Cuban bandleader and a housewife with a burning desire to break into showbiz but no particular talent. (They would soon change the names to Lucy and Ricky Ricardo to avoid any confusion with bandleader Vincent Lopez.)

With little time to spare, the performers used part of their vaudeville act for the pilot. The premise of the show is familiar: Lucy learns her husband is auditioning for a television show and pleads to be included in the act. "I don't want my wife in show business...I want a wife who's just a wife," he barks. Pepito the Clown, however, is included in the act. When he is hurt during rehearsal, he's sent to the Ricardos' apartment to rest. With Pepito unable to go on with the show, Lucy takes his place.

The script was performed before a live audience on March 2, 1951—Desi's 34th birthday. "I did a baggy-pants clown bit with the cello," Lucille recalled. "For the rest of the show, I appeared in a bathrobe and pajamas to conceal my obvious condition." Despite limiting her physical performance, Lucille's talent was obvious, from the facial contortions as she imitates Ricky shaving to her sidesplitting antics as The Professor (during which her husband can be seen cracking up on several occasions). And Desi's performance was enough to quell the concerns of network executives. "He sang, played the drums and exchanged patter with me; he was the perfect partner, capable and funny, and his great charm and vitality came shining through," gushed Lucille.

CBS got Philip Morris to sign on as sponsor, and the show was scheduled for the 1951–52 season. Everyone got right to work, fleshing out the principles of the show, writing scripts and casting sidekicks Fred and Ethel Mertz. In fact, everyone was so engrossed in the massive undertaking that they forgot about the 34-minute reel of film that started it all. Thirty years later, the CBS Center for Broadcasting (now the Paley Center for Media) began looking for the elusive pilot. You would think the couple, who were involved in every aspect of the show, would have preserved this piece of television history. No such luck. Neither Lucille nor Desi had a copy or knew where one was. Years after the initial search began, an article about the lost pilot appeared in *TV Guide*. Joan Perez, the widow of Pepito Perez, the actor who played Pepito the Clown, remembered that her husband had a copy. In 1989, she found it under his bed. The pilot finally had its moment when it aired on CBS in a one-hour special on April 30, 1990. •

Finding Lucy

The success of the *I Love Lucy* pilot—and the series in general—was due in no small part to Lucille's command of physical comedy. Acting in scores of films over the previous 18 years helped her develop her shtick, but a lot of the credit must go to mentor Buster Keaton, one of the most revered stars of the silent film era, and Ed Sedgwick, a former vaudeville star who directed many of Keaton's films. Both were working as consultants at MGM while Lucille was under contract with the studio. The studio executives weren't sure what to do with Lucille, but Keaton knew where her talents lay. "Buster and Eddie Sedgwick were the first people to really sit me down and teach me all about slapstick comedy and the importance of props," Lucille said. "They were masters at it." Sedgwick was impressed from the time he first noticed the young actress. "I'd see her telling a story to a friend and watched her facial expressions change," he said. "She'd illustrate it with everything she had." The duo later convinced Columbia pictures to hire Lucille, a move that "gave her the opportunity to do the full-out slapstick comedy that she loved," according to biographer Kathleen Brady. At Columbia, Keaton and Sedgwick shared an office that they dubbed The Boors Nest. It was here that Keaton tutored Lucille on the fine art of physical comedy. "(He) taught her how to command props and how to throw herself into physical maneuvers without hurting herself," Brady wrote.

Buster Keaton

Meet the

Mertzes

THE RICARDOS' BICKERING NEIGHBORS WERE BETTER ACTORS THAN ANYONE REALIZED

IT IS HARD to imagine the lives of *I Love Lucy*'s Lucy and Ricky Ricardo existing in a world without Fred and Ethel Mertz . Who would assist Lucy with all her harebrained schemes? And who would help foil the girls' crazy plots if Ricky didn't have Fred by his side? It seems incomprehensible now, yet this was almost a reality as the show's production revved up. "In the original pilot, there were no neighbors," remembered *Lucy* writer Madelyn Pugh Davis. She recalled the great composer Oscar Hammerstein reading the script and remarking, "Well, it's kind of cute, but I think you need neighbors." Madelyn borrowed the "slightly funny" last name from a family that lived down the street from her while growing up in Indianapolis, and Fred and Ethel Mertz were born.

The search for the Mertzes, a bickering yet loving older couple, landlords and best friends of the Ricardos, was on. The value of adding a pair of second bananas couldn't be overstated, as producer and head writer Jess Oppenheimer explained. "We could pair them off, couple against couple, women against men, haves against have-nots—all setups that had worked for us on the radio series [*My Favorite Husband*—starring Lucille Ball]."

William Frawley went on to win five Emmys in the role, but he was not the Arnaz's first choice to play Fred, the famously stingy, wise-cracking World War I veteran. Execs were first unable to get Gale Gordon, who was contracted to another CBS 1950s hit *Our Miss Brooks*. James Gleason, too, was considered, but demanded a salary too high for the initial $26,000 per episode budget they'd proposed to show sponsor Philip Morris. By 1951—the year *Lucy* premiered—Frawley was 64, a veteran character actor who got his start in vaudeville in 1914 and went on to appear in scores of films, including the 1947 Christmas classic *Miracle on 34th Street*. Yet it was Frawley's

"Vivian had always been the greatest supporting player anyone could ask for," Lucille said.

"I don't know where she is now, and she doesn't know where I am and that's exactly the way I like it."

WILLIAM FRAWLEY, ON VANCE, AFTER *LUCY* WENT OFF THE AIR

"No one will believe I'm married to that old coot," Vance told Desi on their first day on set.

personal—not professional—reputation that preceded him. He was, by many accounts, a crass drunk. And everyone—Lucille, CBS execs and Philip Morris—was nervous about hiring a man known for imbibing at lunch and peppering every sentence with vulgarities. Yet Frawley campaigned for the role, and his determination paid off.

"I got a call from William Frawley..." Desi wrote in his autobiography. "The more I thought about it, the more I became convinced he was Fred Mertz." But the role came with conditions. Arnaz met Frawley at Melrose Avenue restaurant Nickodells and told him, in no uncertain terms, that if the actor were to miss three workdays for anything but a legitimate reason, he would be permanently written out of the show. He agreed to the terms and a $350-a-week salary, and half the duo was set. Frawley was never once absent from the set, due to drinking or anything else.

Vivian Vance was 22 years Frawley's junior, a bona fide showgirl and Broadway baby. She was not at all the frumpy, older Ethel the script called for. But director Marc Daniels, who had worked with her before, thought she was right for the role. He brought Arnaz and producer/writer Oppenheimer to the La Jolla Playhouse to see Vance in *The Voice of the Turtle*.

In Oppenheimer's memoirs, he noted: "By the end of the first act, Desi and I agreed that we had found our Ethel Mertz." Arnaz reported signing her that evening. Vance and Lucille, however, didn't meet until the first rehearsal, and it took some prodding to get the leading lady on board. "She didn't look a thing like an Ethel Mertz in furry slippers and [with] curlers in her hair," biographer Frank Castelluccio wrote. "Lucille Ball was from the old school of you never have prettier people on the set; she was the star of the show."

Lucy was ultimately won over by Vance's hardworking attitude ("Lucy and I were both perfectionists," Vance said), impeccable comedic timing, and willingness to wear dowdy housecoats, and the two went on to form an unforgettable friendship, on-screen and off.

That would not be the case for Vance and Frawley, however. The two started feuding as soon as the show began, after he overheard her call him "an old coot." For the duration of *I Love Lucy*, the pair traded loving insults on-screen—and not-such-loving barbs off-screen. It was their dislike for each other that halted a Mertz-themed spin-off. Yet the two never let their animosity show during filming. While Frawley and Vance held on to their mutual disdain, Fred and Ethel Mertz remain, more than 65 years later, one of the most famous and beloved couples in TV history. ●

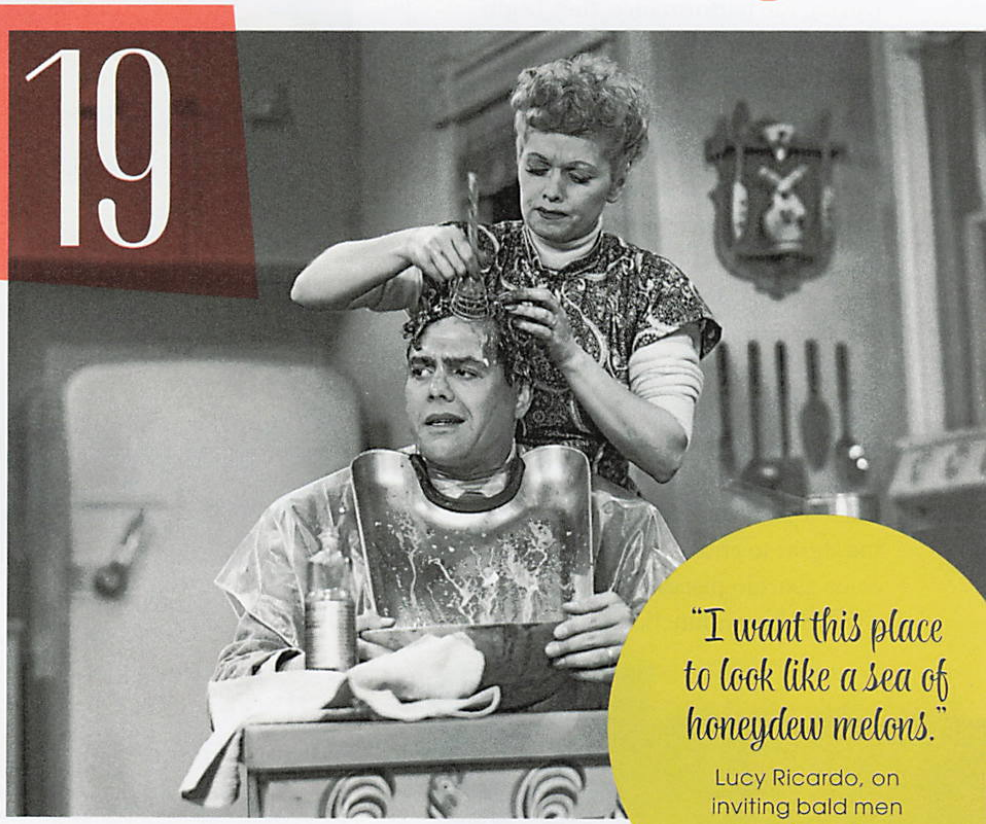
The Best of

WITH 180 SIDESPLITTING EPISODES, PICKING JUST 20 WASN'T EASY

20

I Love Lucy

19



"I want this place to look like a sea of honeydew melons."

Lucy Ricardo, on inviting bald men over to make Ricky feel better

The Camping Trip

(Season 2, Episode 29)

THE PLOT: Ricky and Fred plan a camping trip, and the girls want to go. In an effort to discourage them, Ricky takes Lucy on an overnight trial run and plans to make it miserable. Ethel overhears the scheme, and helps Lucy devise one of their own. With Ethel's assistance, Lucy manages to outhunt and outfish her outdoorsy husband. He catches on when Ethel drops a fully plucked and cleaned, butcher shop–bought duck from up in a tree.

FUN FACT: Ricky asks Lucy if she's heard of the great sportswriter Grantland Rice. "I've heard of it, but I've never tasted it," she says. This joke has been cut from the syndicated episode.

DID YOU REALIZE: Ethel uses her station wagon to drive Lucy, but two seasons later, when the group plans their trip to California, she says that she doesn't know how to drive.

BEHIND THE SCENES: Ethel was supposed to say, "How'd you know I'd play hearts?" During filming, Vance accidentally said "diamonds," so "hearts" was dubbed in later. If you look closely at her mouth, you can see her say "diamonds" in the scene.

Ricky Thinks He's Going Bald

(Season 1, Episode 34)

THE PLOT: When Lucy realizes that Ricky is needlessly worried about losing his hair, she tries to make him realize that his hairline is just fine by inviting bald men to the apartment. She also invests in hair-restoration products for him, hoping he'll find the regimen too troublesome.

FUN FACT: Lucille considered herself to be quite the hairdresser in real life. She even had a small beauty parlor set up in her house and often gave her friends perms and colored their hair.

DID YOU REALIZE: This script was inspired by producer Jess Oppenheimer, who was bald. He went through the same "torture treatment" shown on the episode and even tried out some of the devices brought to the set.

BEHIND THE SCENES: The bald-man-party scene was originally meant to be the ending, but Oppenheimer felt it was too weak to close the show; he switched the sequence during the editing process to end with the torture treatment.

Lucy and Ethel Buy the Same Dress

(Season 3, Episode 3)

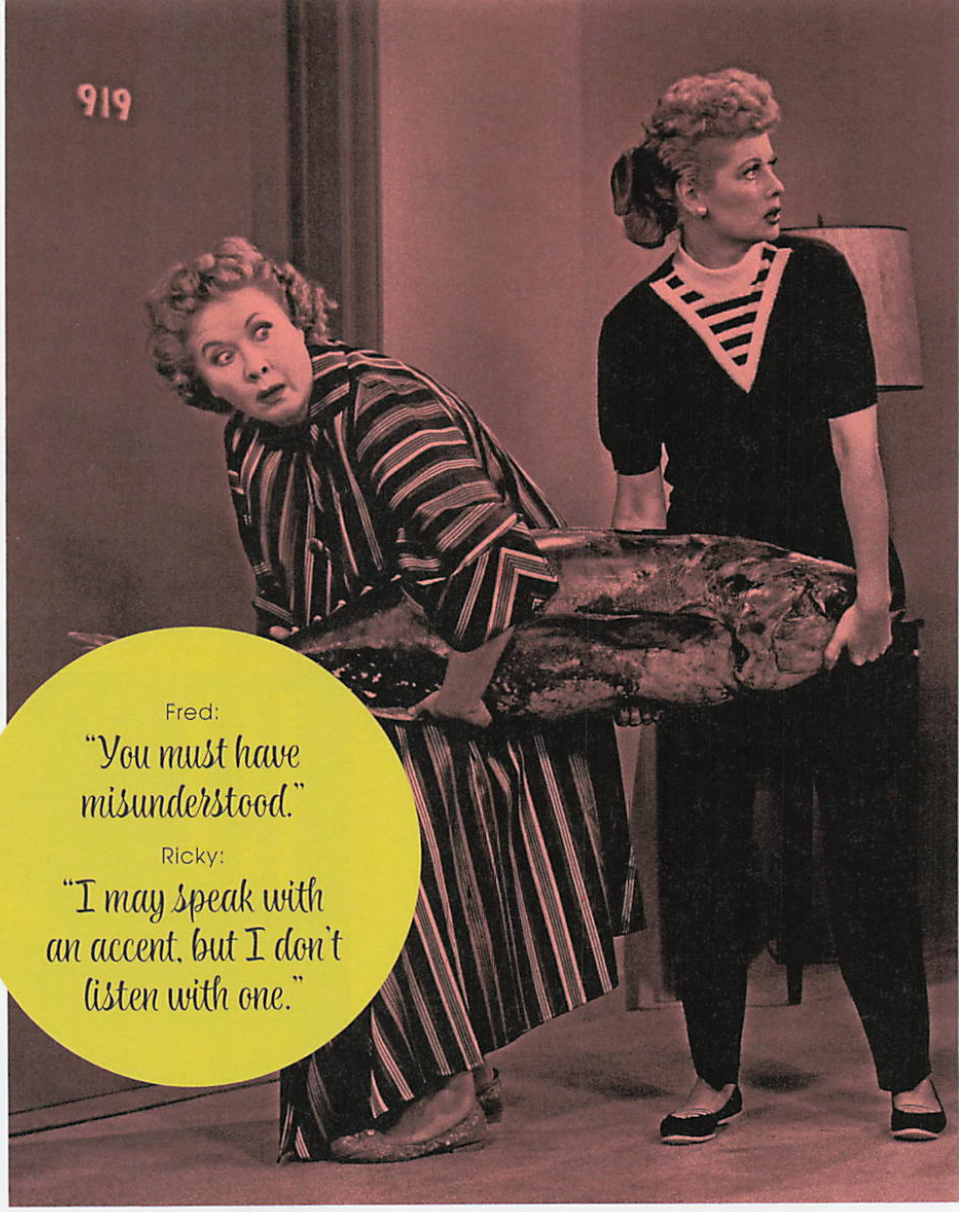
THE PLOT: Lucy and Ethel are doing a duet for the talent show, but their friendship is put to the test when they buy the same dress. Both agree to return it; however, neither does. During the performance, they begin to rip each other's dresses apart—until Ricky and Fred break it up.

FUN FACT: We learn the first of what will be Ethel's three different middle names—Louise. Roberta and Mae were used in subsequent episodes.

DID YOU REALIZE: For this episode, the Ricardos' desk moved to the bay window and the piano out in the open so Desi could play while facing the camera.

BEHIND THE SCENES: Costume designer Elois Jennsen was faced with a huge task for just her second episode with the show: to create a dress that could come apart in pieces without creating a wardrobe malfunction.

18



Fred:
"You must have misunderstood."

Ricky:
"I may speak with an accent, but I don't listen with one."

Ricky Has Labor Pains

(Season 2, Episode 14)

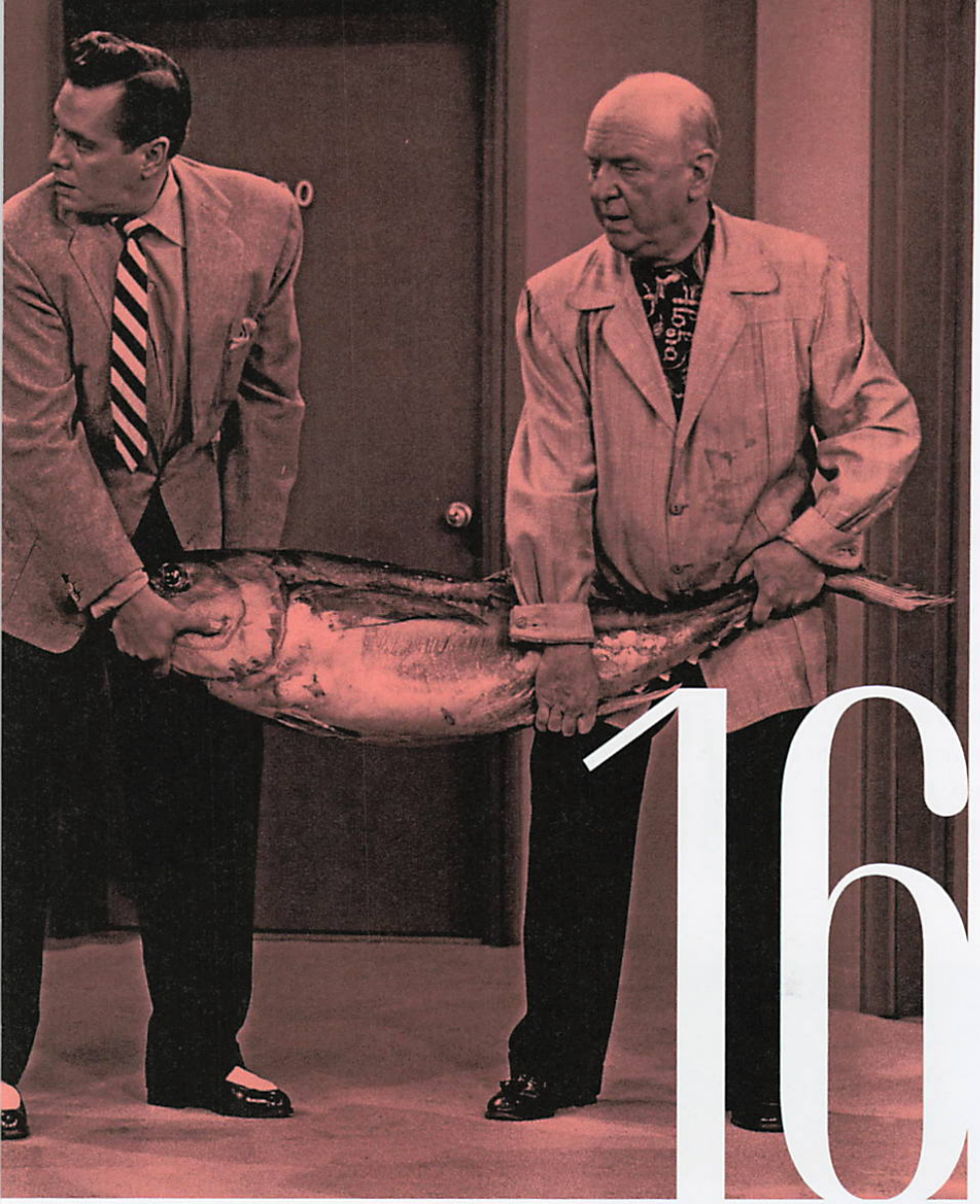
THE PLOT: Ricky begins to feel neglected and jealous of all the attention that an expecting Lucy is receiving, so he develops psychosomatic symptoms of pregnancy. The doctor suggests making Ricky "the center of attention" for his symptoms to subside, so Fred throws him a "daddy shower" that turns into more of a stag party.

FUN FACT: The January 1953 issue of *McCall's* magazine that Lucy is seen reading in one scene includes an article on *I Love Lucy* that was written by Desi.

DID YOU REALIZE: The doll that is prominently featured on the Ricardos' couch is actually the "I Love Lucy Baby" doll—one of the best-selling toys of the 1952 Christmas season. It sold for $9.98.

BEHIND THE SCENES: Lucy's hot-fudge sundae with pistachio ice cream and sardines is really mashed potatoes and gravy. But the sardines were real—and Lucille hated them!

17



16

Deep-Sea Fishing

(Season 6, Episode 7)

THE PLOT: It's the men vs. the women to see who can catch the bigger fish while they're vacationing in Miami. Both teams cheat, buying 100-pound tunas from the market.

FUN FACT: While in Miami, The Ricardos and the Mertzes stay at the Eden Roc, a luxury hotel still welcoming guests to this day.

DID YOU REALIZE: Those are not props! They were going to use fake fish but thought the scene would be funnier with the real thing. The tunas came from Fisherman's Wharf in San Francisco.

BEHIND THE SCENES: Original plans for season six called for the cast and crew to travel to New Orleans. Then the writers changed their minds—and replaced The Big Easy with Miami and Havana.

Million-Dollar Idea

(Season 3, Episode 13)

THE PLOT: Lucy and Ethel decide to sell Aunt Martha's Old Fashioned Salad Dressing in an attempt to earn enough money to buy mink coats. Their accounting skills, however, are lacking—and, after promising Carolyn Appleby three cents per jar for getting her husband to allow them to advertise on his television show, they end up losing money on the business venture.

FUN FACT: Both Lucy and Ethel have an Aunt Martha. We learn of Lucy's aunt in this episode, and we learn about Ethel's Aunt Martha in "Face to Face."

DID YOU REALIZE: After Ricky learns about the business venture, he grumbles in Spanish. Lucy says that what Ricky said isn't true. Guess her Spanish wasn't so good, because what he was saying is that the girls didn't know what they were doing—which was very true!

BEHIND THE SCENES: Ethel poses as Mary Margaret McMertz while advertising the salad dressing. She's a character based on popular 1940s radio host Mary Margaret McBride.

15

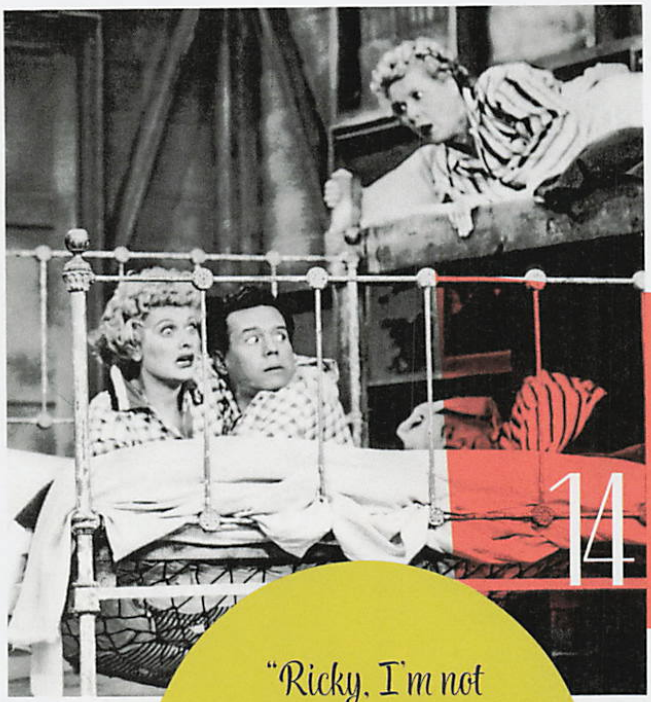
First Stop (Season 4, Episode 14)

THE PLOT: After the gang hits the road for California, they stop for food at George Skinner's Cafe but leave because all he has are old cheese sandwiches. A deceptive road sign brings them right back, where they now must spend the night because it is so late.

FUN FACT: In order to get the cabin to shake to simulate the train roaring by, a special set was built on springs.

DID YOU REALIZE: When Vivian Vance heads for the bathroom, she'd forgotten the toothpaste, which is supposed to get all over her face when the train passes. She fixes her faux pas by walking back, saying, "Forgot my toothpaste."

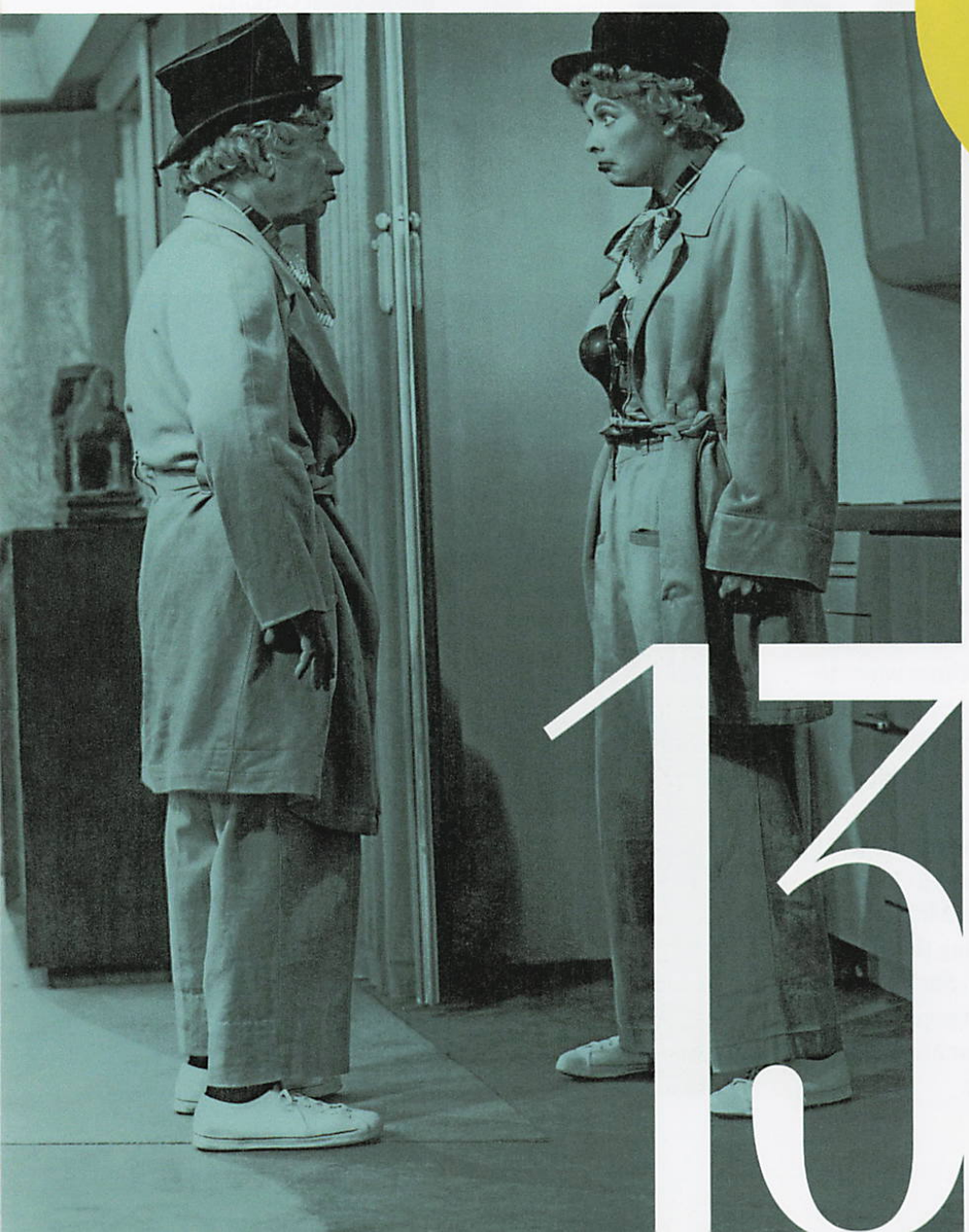
BEHIND THE SCENES: The director shot footage of car scenes using stand-ins, but he goofed. When "Lucy" gets out of the car to go to Aunt Sally's for pecan pralines, she is wearing a dress. But Lucy was wearing pants on the road trip.



14

"Ricky, I'm not asking for much. All I want is half a dozen movie stars for a couple of hours."

Lucy Ricardo



15

Harpo Marx

(Season 4, Episode 28)

THE PLOT: Lucy tells Carolyn Appleby that she's having a party with real movie stars, assuming Carolyn will be on her way to Hawaii. But that's not the case—and a desperate Lucy disguises herself as several A-listers. To her surprise, the real Harpo shows up.

FUN FACT: Lucy starred with the Marx Brothers in 1938's *Room Service*. Harpo was her favorite!

DID YOU REALIZE: Lucy uses the wrong hand in the "toot the horn" part of the mirror scene.

BEHIND THE SCENES: It was difficult for Lucille to imitate Harpo, because he never did anything the same way twice. She was a perfectionist and demanded they film the scene over and over again, after the audience left. He wasn't happy.

"If I don't produce Superman, my name will be Supermud."

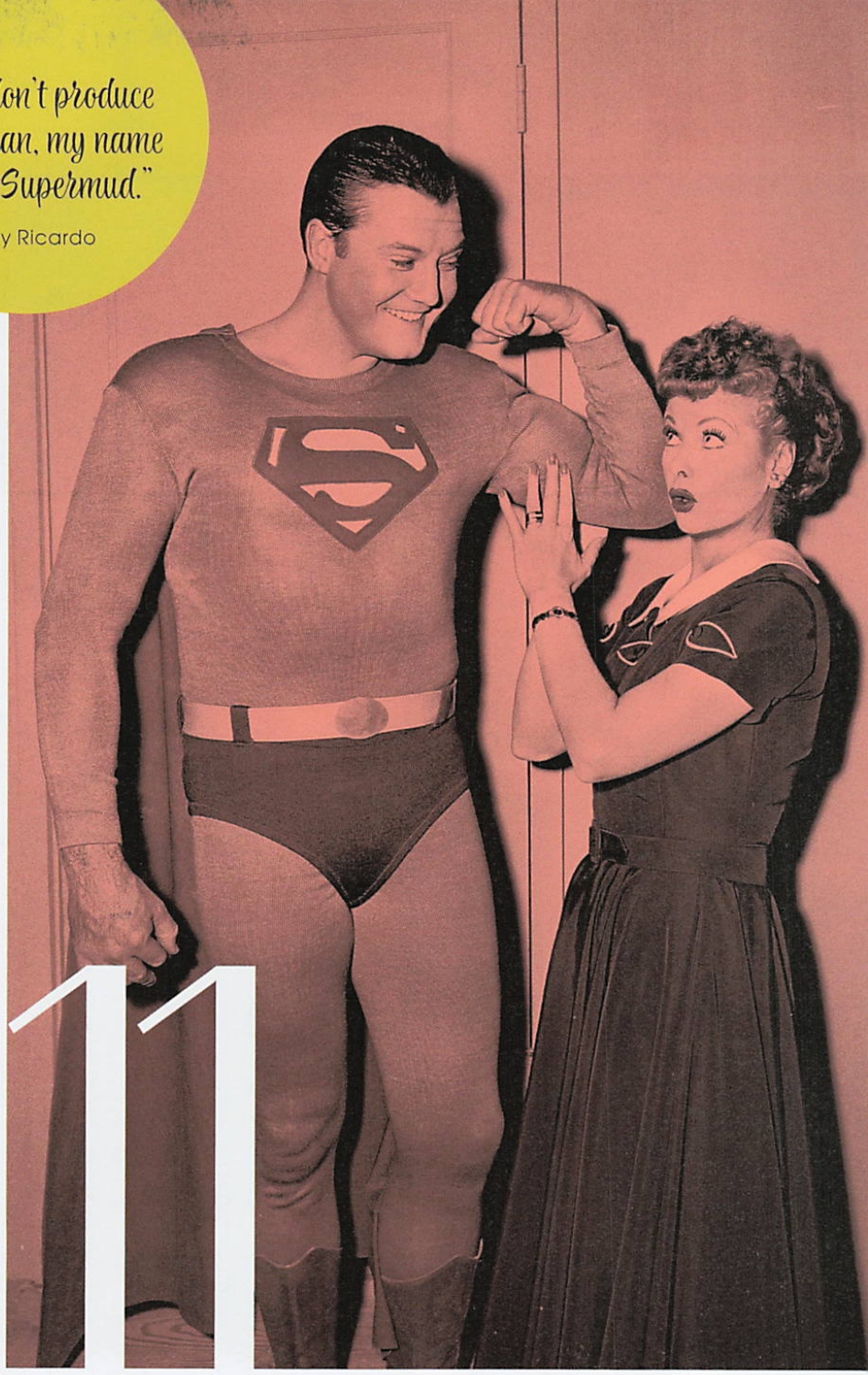
Lucy Ricardo

Be A Pal

(Season 1, Episode 2)

THE PLOT: Lucy thinks Ricky is losing interest, so she follows the advice of a book Ethel has, called *How to Keep the Honeymoon from Ending*. She dresses up for breakfast, joins the guys for a poker game and tries to remind Ricky of his childhood by decorating the apartment to look like Cuba—palm trees, chickens and all.
FUN FACT: This is the first of many times the Ricardos' toaster sends the toast flying into the air.
DID YOU REALIZE: During the scene when the living room is transformed to look like Cuba, Lucy makes fun of Ricky's accent/English for the first time.
BEHIND THE SCENES: Before impersonating Carmen Miranda, Lucille checked with the famous singer. Miranda agreed—and was in the audience when the episode was filmed.

12



11

Lucy and Superman (Season 6, Episode 13)

THE PLOT: Both Lucy and Carolyn Appleby are planning birthday parties for their sons on the same day, and neither wants to reschedule. Lucy learns that Carolyn has hired a clown and a magician. She recalls that Superman (George Reeves) is in town and implores Ricky to get him to show up at Little Ricky's party. Ricky can't nail it down, so Lucy has no choice but to dress up as The Man of Steel. Of course, while she's hiding outside on the window ledge, Superman himself makes an appearance.
FUN FACT: This is Keith Thibodeaux's (Little Ricky) favorite episode.
DID YOU REALIZE: The actor who plays Charlie Appleby, George O'Hanlon, went on to voice George Jetson from 1962 to 1987.
BEHIND THE SCENES: Special casters, available only in Chicago, were used under the piano so that Superman could move it with ease.

10

The Loving Cup (Season 6, Episode 12)

THE PLOT: Ricky has to present jockey Johnny Longden with a loving cup trophy, and Lucy is excited to buy a new outfit for the occasion. When Ricky makes fun of her new hat, telling her it looks like a "fuzzy fish bowl," Lucy decides to put the loving cup on her head instead. The only problem? It won't come off.

FUN FACT: The "I Love Lucy" Collector's Edition of Monopoly (published in 2001) also commemorates this episode—one of the game tokens is a loving cup.

DID YOU REALIZE: This plot was sprung from Desi's love of sports and horse racing in particular. He owned several race horses throughout his life.

BEHIND THE SCENES: Lucille suffered from claustrophobia for most of her life. She managed to do the scenes with the loving cup completely covering her head because there were eye holes cut out so that she could see.

9

Lucy Wants New Furniture (Season 2, Episode 28)

THE PLOT: Ricky learns that Lucy has bought new living-room furniture without his consent, so he tells her she has to pay for it using her allowance. Lucy cuts back by giving herself a home perm and making her own dress—with disastrous results!

FUN FACT: When Lucy opens the newspaper in frustration, it clearly rips in half. Ever the professional, Lucille doesn't skip a beat.

DID YOU REALIZE: The chair that Lucy uses to step down after climbing from the kitchen into the living room is bracketed to the floor.

BEHIND THE SCENES: Earlier in the season, Lucy got new living room furniture in the "Redecorating" episode, so she really didn't need a new couch and table. But once the Ricardos moved into a new apartment (18 episodes later), that furniture didn't fit so well. So the writers devised a plot to furnish the living room again.

Return Home From Europe

(Season 5, Episode 26)

THE PLOT: Lucy wants to bring a 25-pound block of cheese home from Europe for her mother, but Ricky doesn't want to pay the overweight-baggage fee. Believing infants fly for free, she wraps the cheese in a baby blanket. When she learns babies don't travel for free on overseas flights, she and Ethel eat as much as they can and she stuffs the rest inside Ricky's band member's instruments.

FUN FACT: The Desilu prop man had the stinky job of removing the cheese from the rental instruments.

DID YOU REALIZE: Ricky is determined to play the Roxy, the site of one of Desi's first big gigs.

BEHIND THE SCENES: Due to an unresolved power struggle with Desi, this is the last episode producer Jess Oppenheimer worked on. He left for NBC after this episode was filmed.

"I am not the father of that cheese!"
Ricky Ricardo

8

Lucy Thinks Ricky Is Trying To Murder Her

(Season 1, Episode 4)

THE PLOT: Ethel reads Lucy's fortune, and the death card is drawn. This, plus the fact that Lucy's reading a murder mystery, convinces her that Ricky is trying to murder her.

FUN FACT: Vance falls victim to contagious yawning. After Lucy, affected by a sleeping potion, yawns while confronting Ricky, Ethel (in an unscripted moment) follows suit.

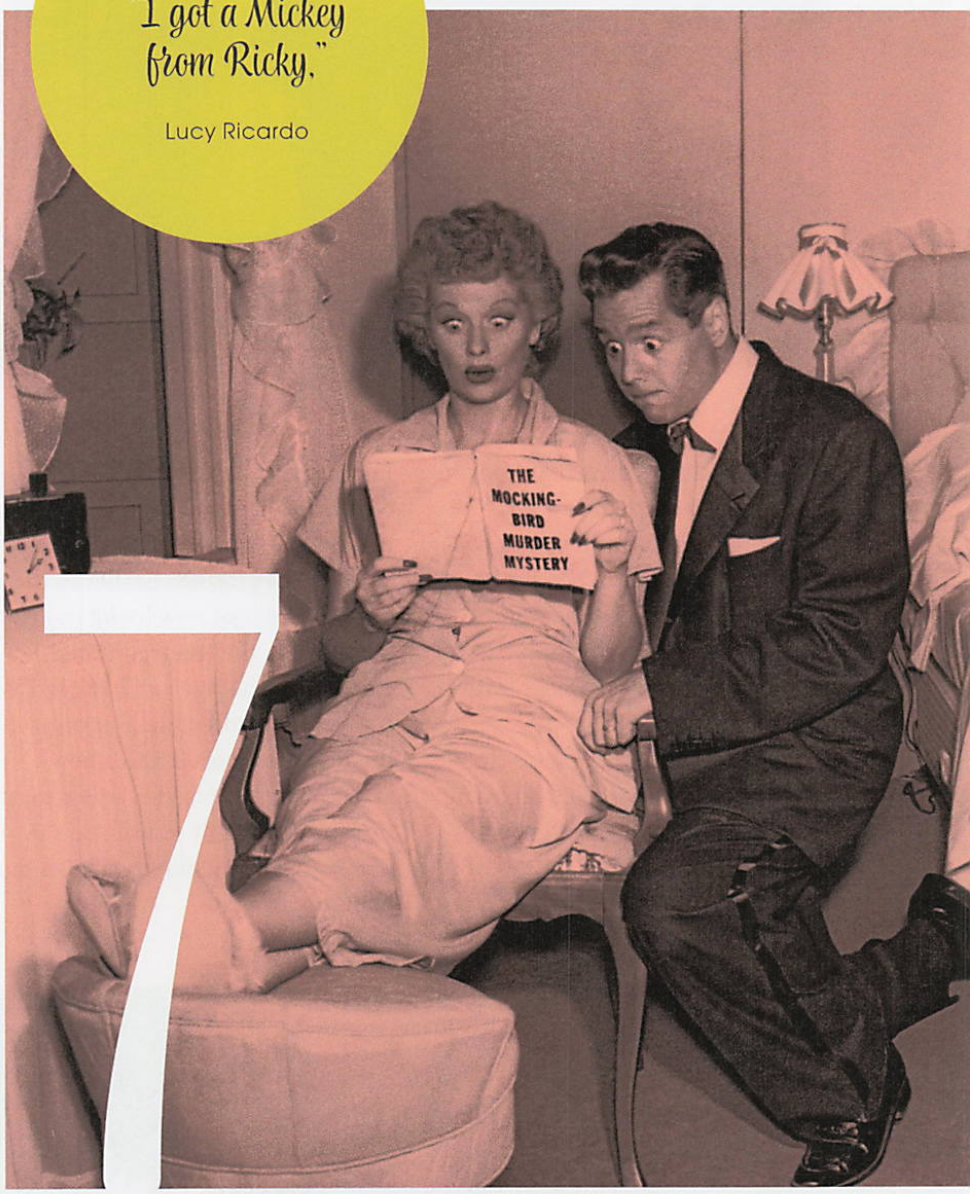
DID YOU REALIZE: Although this episode aired as the fourth show of the first season, it was actually the first filmed.

BEHIND THE SCENES: The cast and crew tried to avoid wardrobe changes so that the studio audience wouldn't get bored during breaks. So Lucy is dressed in layers for quick changes. After this episode, all agreed they needed to take costume breaks. To keep the audience entertained, Desi's orchestra would play.

6

"I got a Mickey from Ricky."

Lucy Ricardo



7

Lucy Tells the Truth (Season 3, Episode 6)

THE PLOT: Ricky and the Mertzes bet Lucy $100 that she can't go 24 hours without telling a lie. Ethel forces Lucy to tell the truth about Carolyn Appleby's new furniture. Soon, Lucy finds it liberating to be brutally honest, and tells Ricky he's a ham. Ricky knows that Lucy's desire to get into show business is enough to get her to lie. So when an Italian knife thrower says he needs a girl for his act, Lucy claims to speak the language. And before she knows it, knives are coming at her head.

FUN FACT: When Ethel asks Lucy her age, Lucy—who has to tell the truth—says that she's 33. In reality, Lucille was 42 years old at the time.

DID YOU REALIZE: Previously, the Ricardos lived in apartment 3B. In order for the third-dimensional joke to work, the writers changed it to apartment 3D.

BEHIND THE SCENES: An early version of the script had Ricky lying on his income tax return. Desi insisted the scene be rewritten. He was very proud of his status as a nationalized American citizen and did not want to suggest that he would lie to the government.

Hollywood at Last (Season 4, Episode 17)

THE PLOT: The Ricardos and Mertzes arrive in Hollywood, and, eager to see celebrities, Lucy, Fred and Ethel head to The Brown Derby. When William Holden is seated at the booth next to theirs, Lucy can't help but gawk. Annoyed, Holden turns the tables and stares at Lucy, who becomes so uncomfortable that she can't even eat her spaghetti. She leaves—but not before dumping a tray of pie on the movie star. Later that night, Ricky invites Holden to the hotel to meet his wife. Mortified from the earlier events, Lucy disguises herself with a putty nose.

FUN FACT: The pie that Holden was hit with was really applesauce.

DID YOU REALIZE: When Holden lights Lucy's cigarette, her putty nose catches fire. That was scripted. Then Lucy extinguishes the flames in her coffee cup—which was an out-of-the-ordinary ad lib from the comedian, in an effort to avoid being burned.

BEHIND THE SCENES: Makeup artist Hal King put a wick at the end of Lucy's putty nose so that it would easily (and safely) catch fire.

Lucy Is Enceinte

(Season 2, Episode 10)

THE PLOT: Lucy discovers she's pregnant. For years she has dreamed about how she'd tell her husband, but life is not living up to the dream; she's interrupted over and over. At the club, Lucy makes an anonymous request that Ricky sing "We're Having a Baby, My Baby and Me" to break the news to the expectant father. As Ricky sings, he pans the audience to find out who wrote the note, then realizes it was Lucy.

FUN FACT: Lucy and Ricky's twin beds were pushed together during the first season and the beginning of the second. After all, it's not easy to conceive in separate beds!

DID YOU REALIZE: Desi goofs when singing "Rockabye, Baby," repeating "the cradle will fall" lyric twice.

BEHIND THE SCENES: CBS and show sponsor Phillip Morris didn't want the word "pregnant" used, believing it was in bad taste. The title of the episode uses the French word, *enceinte*.

3 Lucy's Italian Movie

(Season 5, Episode 23)

THE PLOT: An Italian film producer offers Lucy a role in his movie. Despite Ricky's warnings to not go "soaking up local color," she heads to a vineyard and, thanks to "feet like pizzas" becomes a grape stomper. Lucy gets into a brawl with another stomper and ends up covered in grape stains, ruining her chance to be in the movie.

FUN FACT: Hairstylist Irma Kusely used a lavender tint in the famous redhead's hair to achieve the grape-stained effect.

DID YOU REALIZE: For someone so gifted in the realm of physical comedy, Lucille had a difficult time hopping from one foot to the other in the scene on the hot pavement.

BEHIND THE SCENES: The look of surprise on Lucy's face when she steps on the grapes is genuine. In rehearsal, they hadn't used grapes, but instead had waited until the cameras were rolling to capture her reaction. Lucille later said it felt like "stepping on eyeballs."

2 Job Switching (Season 2, Episode 1)

THE PLOT: The men assert that housework is easier than earning a paycheck, so the ladies agree to trade places to prove them wrong. Lucy and Ethel head to the employment agency and, realizing they're not qualified for any of the jobs, claim to be experienced candy makers. The jig is up when they fail to keep up with an out-of-control conveyor belt and end up stuffing the chocolates down their shirts and in their hats and mouths!

FUN FACT: A 2005 episode of *Family Guy* features characters watching the "Job Switching" episode on television.

DID YOU REALIZE: Lucy wears the same dress to the employment agency that she wore during the Vitameatavegamin commercial.

BEHIND THE SCENES: While filming Ricky making arroz con pollo, Desi inadvertently slipped on the spilled rice and got a huge laugh from the audience. So the actor proceeded to intentionally slip a few more times. The audience loved it. His body? Not so much. He bruised his ribs.

"Are you tired, run-down, listless? Do you poop out at parties? Are you unpopular? The answer to all your problems is in this little bottle."
Lucy Ricardo
Vitameatavegamin
"SPOON Your Way to HEALTH"
VITAMEATAVEGAMIN
FOR HEALTH

1

Lucy Does A TV Commercial

(Season 1, Episode 30)

THE PLOT: After Ricky tells Lucy she can't be in a TV commercial for his sponsor, she convinces the girl who was actually hired that she didn't get the part after all. Lucy shows up at the studio, prepared to handle the challenging script for the health tonic: Vitameatavegamin. The director has her redo the scene—and taste the tonic—many times. Vitameatavegamin has a high alcohol content, and Lucy gets sloshed!

FUN FACT: It is clear that Desi has a hard time keeping a straight face during his scene with Lucy at the studio.

DID YOU REALIZE: Poor Ethel! She doesn't even appear in the best *I Love Lucy* episode of all time.

BEHIND THE SCENES: The Vitameatavegamin that Lucy drank was really apple pectin.

Guest Stars Galore

FROM *I LOVE LUCY* TO *LIFE WITH LUCY*, THE COMEDIAN HAD PLENTY OF A-LIST CELEBRITIES STOPPING BY

William Holden

Holden, who costarred with Lucille in 1948's *Miss Grant Takes Richmond*, plays himself in "Hollywood at Last." In the episode, Lucy tries to disguise herself after an embarrassing visit to the Brown Derby. Holden refused to accept payment for the part. His studio, Paramount, agreed to lend him out, so long as he plugged his movie, *The Country Girl*, with Grace Kelly.

John Wayne

In "Lucy and John Wayne," Lucy ruins Wayne's footprints in front of Grauman's Chinese Theater. After Lucy manages to get a set of replacement footprints, Little Ricky jumps in the drying cement to destroy it yet again. This scene became a chore to film, because the pint-size actor was so upset about getting his shoes dirty that the crew had to promise him a new pair if he'd play in the cement.

Frankie Avalon

In season six of *The Lucy Show* Avalon guest stars as a young man who yearns for a career in music but is forced into the banking business by his uncle. Lucy comes to his rescue by tricking a producer into attending an impromptu audition in the bank's lobby. At the time, Avalon was trying to break away from his teen-idol image and appeal to a more mature audience. He would go on to guest star for Lucy again in 1973.

George Burns

The 1966 premiere of *The Lucy Show* featured Burns. In the episode, he recruits Lucy for his act. The two sing and do a soft-shoe routine. Lucille's desire for perfection did not go unnoticed by the veteran actor. "I never worked that hard in my life," he said, "and I never met anybody who works as hard as Lucy. She drove me out of my skull! I love to sing, but I love to sit down once in a while too."

Dean Martin

The episode that aired on Valentine's Day in 1966 was Lucille's favorite of *The Lucy Show* series. On the show, Lucy accepts a date with Martin's stunt double. When he is unable to make it, Martin stands in for his double. In exchange for his appearance, Lucille agreed to appear on *The Dean Martin Show*. Also, at the time, Desi Arnaz Jr. and Martin's son were in the boy band Dino, Desi & Billy.

Rock Hudson

Hudson gets Lucy and Ricky to make up in this 1955 episode. At a Palm Springs pool, he tells Lucy and Ethel a tale about a studio script girl, Adele Sliff (a nod to the *I Love Lucy* script clerk with the same name), who had a fight with her husband. Hudson was promoting his film *Captain Lightfoot*. This was the first time that Universal had allowed one of its stars to appear on a television series.

Bob Hope

This 1956 episode brought the *Facts of Life* stars (a pair *The New York Times* called "remarkably well-matched talent") back together. Lucy tries to convince Hope to appear at the opening of Club Babalu by dressing up like a baseball player. They sing "Nobody Likes the Ump"—a song written for the episode. In exchange for Hope's guest spot, the cast of the show appeared on his Chevrolet special.

Joan Crawford

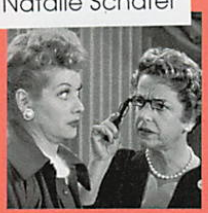
This episode of *The Lucy Show* drew some attention when the star and Crawford had a feud during filming. Lucille was hesitant to hire Crawford, who had a reputation for drinking on the job. She lived to regret not following her instincts. Crawford was intoxicated during filming, couldn't remember her lines and actually had to be coaxed out of her dressing room in order to complete the episode.

Small Parts, Big Futures

Barbara Eden

Eden had the undivided attention of Ricky and Fred—and had Lucy and Ethel seeing green—in 1957. Eight years later, she found stardom on *I Dream of Jeannie*.

Natalie Schafer



Ten years before gaining fame as wealthy Lovey Howell on *Gilligan's Island*, Schafer played charm-school owner Phoebe Emerson in 1954.

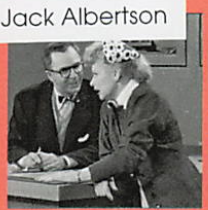
Nancy Kulp

"Lucy Meets the Queen," a 1956 episode, features Kulp as a chambermaid. Six years later, she landed the role of spinster Jane Hathaway on *The Beverly Hillbillies*.

Aaron Spelling

In 1955, Spelling had a bit part as a gas station worker. Then, heading behind the camera, he became a top producer, with credits that include *Charlie's Angels*, *Love Boat* and *Dynasty*.

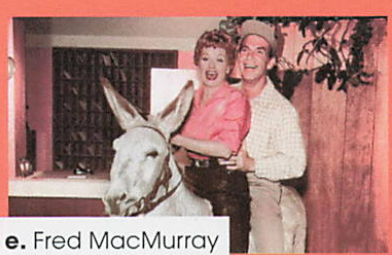
Jack Albertson



The helicopter dispatcher was a small role in 1956, but the actor who played him went on to big things—including the part of cranky garage owner Ed Brown on 1974's *Chico and the Man*.

Guess the Guest

EACH INSTALLMENT OF *THE LUCY-DESI COMEDY HOUR* FEATURED A FAMOUS VISITOR. CAN YOU MATCH THE STAR TO THE EPISODE?

GUEST STAR	PLOT
a. Tallulah Bankhead	**1** A stressed-out star hides out at the Ricardos' so that he can finish his book and star in Little Ricky's school show. Ricky thinks Lucy is having an affair and confronts the star.
b. Milton Berle	**2** While on the way to Vegas for one of Ricky's shows, Lucy meets this star who, once there, loses money in a casino. He doesn't want his wife to find out, so he joins Lucy in her get-rich-quick scheme.
c. Betty Grable	**3** Lucy's new neighbor overhears her criticizing her furniture. The redhead still manages to convince the famous actress to appear in the PTA play—but ultimately wishes she hadn't.
d. Fernando Llamas	**4** After Lucy wins a racehorse in a contest (much to Ricky's chagrin), this star offers Lucy $100 toward the entry fee for a race and cajoles cheapskate Fred into lending Lucy the other $200.
 **e.** Fred MacMurray	**5** Lucy goes on her second honeymoon with Ethel instead of Ricky because he has to work. In an attempt to make him jealous, Lucy pretends to be spending quality time with this star.
f. Red Skelton	**6** Lucy and Ethel are in Alaska without a hotel room. This star offers his suite. "We wouldn't think of inconveniencing you," Lucy says. "It's all right. I'm on a diet, and I'm supposed to cut down on suites," he replies.

Elizabeth Taylor

The famed Taylor-Burton diamond was the centerpiece of this episode from *Here's Lucy*. When Richard Burton accidentally loses the engagement ring, Lucy finds it, tries it on and then can't get it off her finger. This was the first time either Taylor or Burton had acted on episodic television, and because Taylor insisted on using her actual 68-carat diamond as the prop, security was amped up on set.

Johnny Carson

In this season two episode of *Here's Lucy*, Lucy, Harry and the kids sneak into a taping of *The Tonight Show* (where Lucille's mother, DeDe, can be seen in the audience). Lucy wins a contest on the show, and the prize is dinner at The Brown Derby. She assumes the dinner is with Carson and crashes his table. In a bit stolen from the "Hollywood at Last" episode of *I Love Lucy*, starring William Holden, a waiter spills a tray of drinks on Carson.

Answers: a-3; b-1; c-4; d-5; e-2; f-6

Ann-Margret

This episode from the second season of *Here's Lucy* fulfilled two dreams for Desi Arnaz Jr.: It showcased his musical abilities and allowed him to work with his ultimate crush—Ann-Margret. As his character, Craig, tries to convince his mother that he should be a musician instead of a doctor, the bombshell singer/actress hears his original song, "Country Magic," and decides to perform it with him on her show.

Joan Rivers

In a parody of Henry Fonda's *12 Angry Men*, this 1973 episode of *Here's Lucy* pairs the star and Rivers as jury members, with Lucy unable to agree with the others. Rivers was in awe of the funny lady's work ethic and keen eye. "I was working with her one time when she stopped the shot and said, 'The camera angle is three inches off,'" Rivers recalled. "They said, 'Oh no, Lucy, it's not.' And she said, 'Measure.' It was."

Eva Gabor

After guest-starring in a 1968 episode of *Here's Lucy*, as a scandalous Boston author, Gabor returned—this time, playing herself, in "Lucy and Eva Gabor are Hospital Roomies." After breaking her foot, Gabor finds herself sharing a hospital room with Lucy who quickly becomes envious of all of the attention that the Hungarian actress receives and torments her (in the funniest of ways, of course) as punishment.

Lucy was in awe of her famous guest stars but, according to *I Love Lucy* director Bill Asher, they were in even greater awe of her.

John Ritter

Ritter plays himself in the *Life With Lucy* episode "Lucy Makes a Hit with John Ritter." In town for a play, he stops at the hardware store, where Lucy accidentally injures him. "Lucy had more fun with John Ritter than with anybody," recalled friend Michael Stern. "Lucy called it 'Ritter-itis,' because he kept making her laugh." At one point, she was laughing so hard, she had to yell "Cut"—for only the third time in her career.

Audrey Meadows

In the last episode of *Life With Lucy* to air (13 were filmed, but only eight were televised) Meadows plays Lucy's sister. When Meadows takes over the wedding planning for Lucy's daughter, Lucy gets upset—and a cake fight ensues. Meadows was offered a regular role on the series to provide Lucy with a comic foil, similar to the role Vivian Vance had played on the star's three previous sitcoms. But she turned it down.

Lucille's Beauty Was No Joke

SHE WAS A BOMBSHELL AS A BLONDE
AND RAVISHING AS A REDHEAD

"Once in his life, every man is entitled to fall madly in love with a gorgeous redhead."

LUCILLE BALL

Lucille had beauty and the ability to not take herself so seriously.

Lucille's top tip? "Use a makeup table, with everything close at hand, and don't rush—otherwise you'll look like a patchwork quilt."

BORN WITH PIERCING BLUE EYES, PORCELAIN SKIN AND CHESTNUT HAIR, LUCILLE WAS A STUNNER.

As a teen, the standout easily landed modeling jobs and showgirl parts to support herself as she tried to break into show business. It was one of her modeling jobs that inspired her first (albeit far less famous) change of hair color. Hattie Carnegie, America's top designer at the time, matched models to wealthy clients based on physical similarities. "I modeled things for Constance Bennett and Joan Bennett. Miss Carnegie had the chicest clientele in New York," Lucille recalled. The Bennett sisters, who were both successful actresses, were blonde, so Lucille died her hair platinum. The pale hue immediately upped the bombshell factor of the aspiring performer's appearance—and caught the eye of her future husband, Desi Arnaz, a few years later when he met her at MGM studios in 1940.

After working in Hollywood for several years and marrying the man of her dreams, Lucille was ready for a change. When she switched studios, from RKO to MGM, in 1942 she got what she called "the glamour treatment"—and her signature look. While her "tango red" hair (as she called it), was the most glaring change, the starlet's new look also included dramatic red lips to match her fiery locks and long, fluttery lashes. Makeup artists also taught Lucille how to fill in her sparse eyebrows. She had shaved them for her slave girl role in 1933's *Roman Scandals* and they never fully grew back.

Although this makeover happened some nine years prior to Lucille's breakout television role, it was this striking change that launched the "Lucy Look"—a beauty formula that has endured for decades. •

"Take my word for it: A girl's best friend is a mirror!"
Funny Lady,

FROM FASHION MODEL TO RED-CARPET QUEEN, LUCILLE PERFECTED HER ROLE AS ONE OF HOLLYWOOD'S MOST GLAMOROUS WOMEN

Serious Style!

"[As a model,] a steady diet of coffee and donuts hadn't added much flesh to my figure."

Lucy Ricardo's signature polka dots, belted shirtwaists and kicky aprons may have defined her as America's madcap '50s housewife. But off-screen, Lucille skewed toward a loftier style—one that gained her notice with fashion pundits as well as fans. More glitz than ditz, Lucille possessed a determined elegance and an eye for design that made her a style icon in her own right—and turned Hollywood heads everywhere, from star-studded eateries to marquee premieres. As her second husband, Gary Morton, liked to say, "Whenever Lucy entered a room, the way she stood, the way she held her carriage, you knew a thoroughbred had just come out of the gate."

Lucille came by her love of clothes early. As a young girl in upstate New York, her mother, DeDe—despite teetering on the brink of poverty—insisted that her daughter be dressed to the nines. "I had the most beautiful clothes of any kid in school," the star recalled. "I was always the first with the latest, be it a raccoon coat, open galoshes or

Lucille didn't love modeling, but she saw it as a stepping-stone to bigger things—and it taught her a lot about fashion.

While modeling in New York City, Lucille went by the name Diane Belmont (inspired by the Long Island race track).

While Lucille was as glamorous as any star when the moment called for it, she preferred a more down-to-earth look. "I'm a typical housewife at heart," she said.

the blue serge middy blouse to go with my short, boyish bob. DeDe always wanted the best for her children, even if it meant going into hock to pay for it."

Later, as a struggling actress in New York City, Lucille kept the wolf from the door by working as a model for the designer du jour, Hattie Carnegie —the doyenne of high fashion among screen goddesses such as Joan Crawford, Gloria Swanson and Ida Claire. "Hattie taught me how to slouch properly in a $1,000 hand-sewn sequin dress and how to wear a $40,000 sable coat as casually as a rabbit," Lucille recalled. "Mostly, I modeled long, slinky evening gowns and suits—30 to 40 a day."

When Hollywood beckoned, Lucille traveled west to appear in the film *Roman Scandals*, arriving at the Pasadena train station wearing a black silk dress with a demure white collar—an outfit actress Constance Bennett had made famous. "The Hattie Carnegie dress was five years old," Lucille recalled, "but I felt like a queen in it." And a queen she would be.

As a contract player for RKO pictures, Lucille cut a striking swath around town, sporting smart silk dresses and Gainsborough hats by day, body-skimming creations of satin and lace—with the requisite movie-star false eyelashes—by night. She emulated the style of glamorous friends Carole Lombard and Ginger Rogers; Rogers' mother, Lela, was influential in Lucille's initial Tinseltown upgrade. "Lela was the first person to see me as a clown with glamour," Lucille said. "She pulled my frizzy hair back off my brow and had a couple of my side teeth straightened."

The rising star's makeover shifted into overdrive when she was signed to MGM, where she was given an image revamp by the studio's glam squad. The noted designer Irene wasted no time discarding Lucille's muted New York wardrobe in favor of

"Lucille stood out like a diamond in a plain setting. She had a kind of long stride, and she wore clothes well."

CHILDHOOD FRIEND GERTRUDE FOOTE

Haute Burlap

Was there a funnier fashion moment ever? In the episode "Lucy Gets a Paris Gown," Lucy sets her sights on owning a Jacques Marcel dress but, when Ricky refuses, goes on a pseudo hunger strike. To pay her back for the charade, Ricky tricks her with a phony Jacques Marcel frock made from a potato sack. She wears it out—and is seen by the famous designer. When Ricky fesses up, Lucy burns the dress. Later she discovers the exact same burlap number has appeared in the Marcel's boutique windows, prompting Ricky to snipe, "How do you like that? That crook stole our stuff!" Ironically, the episode was ahead of its time; it aired in 1956, a year before the advent of the "sack dress" (left) at Givenchy and Balenciaga.

"The tired dress buyers would drop in to see me whirl around in yards of lace or organdy or satin."

Be it a fur, a swimsuit or elegant gown, the funny lady could carry off any look with poise and panache.

a flamboyant new look to match her recently acquired "Tango Red" hair. In place of the grays, blacks and beiges of her Hattie Carnegie days, "Irene put me in colors so vivid, I felt like a sunburst, a prism, a tropical bird of paradise," Lucille said. "[It] gave me such a gay and lighthearted feeling."

It was the brighter, bolder glamour girl who would fall head over heels for Desi and soar to success with their collaboration on *I Love Lucy*. Thanks to costumer Elois Jenssen, who whipped up designs for her on- and off-screen, she began to hone her image as the archetypal American housewife. Playing to Lucille's more informal side, Jenssen designed many of the TV show's most beloved getups—from the ubiquitous fit-and-flare dresses with dramatic contrasting collars to Lucy's outlandish "Charm School" dress and the skintight red sheath for her Marilyn Monroe imitation. Lucy's outfits, critics note, often served to underscore the hilarity of the situation, contributing to the comedy without distracting from it.

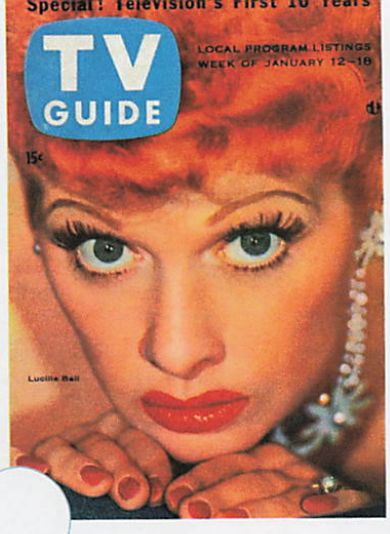
Never content to be just a clotheshorse, Lucille set out to be seen as more than, as she herself put it, a "well-dressed dummy." With her willingness to send up couture as well as to flaunt it, this thoroughbred brought a unique blend of respect and irreverence to her brand. In the words of prolific designer Bob Mackie, Lucille remains one of the "remarkable originals of the 20th century, with [her] own particular achievements, style and charisma." •

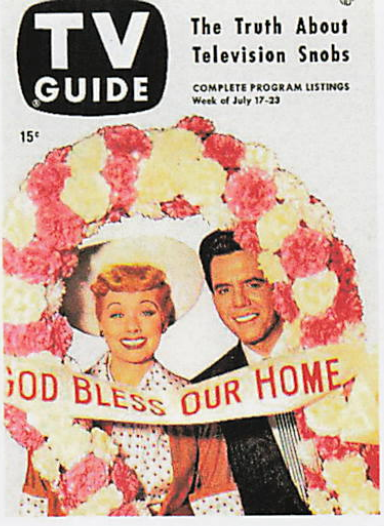
"Love yourself first, and everything else falls into line. You really have to love yourself to get anything done in this world."

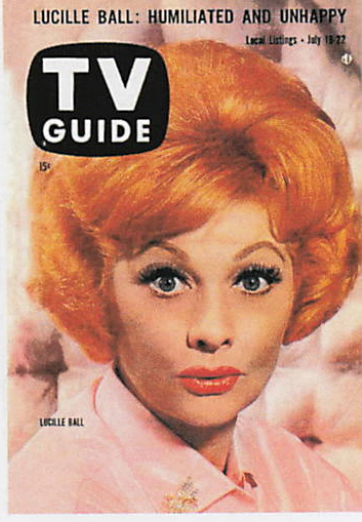
LUCILLE BALL

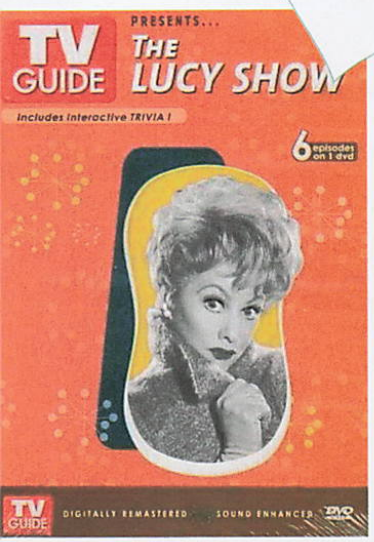
As a Hattie Carnegie model, Lucille received several marriage proposals. But "at 18, marriage was the last thing on my mind," she said.

TV GUIDE
FAMOUS FACE
Elizabeth, Richard and That Ring Star with Lucy
Recipes for: Poached Oysters, Marshmallowed Meat Balls, Giant Dumpling



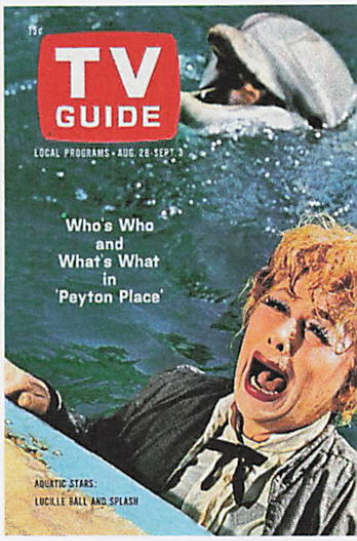


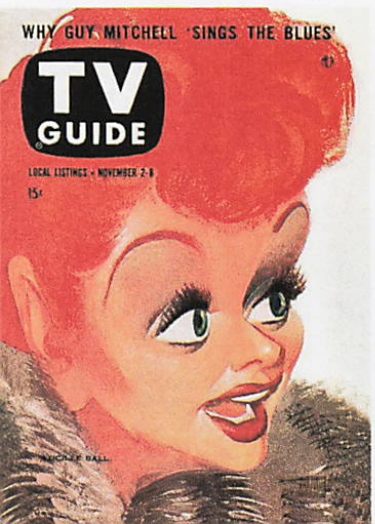


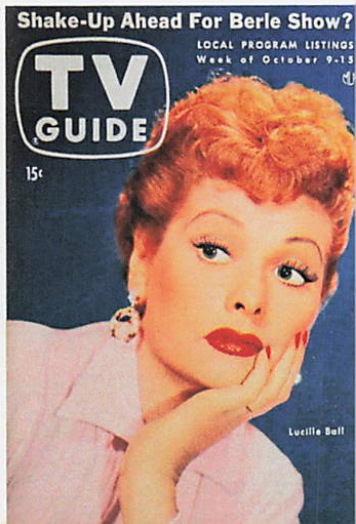


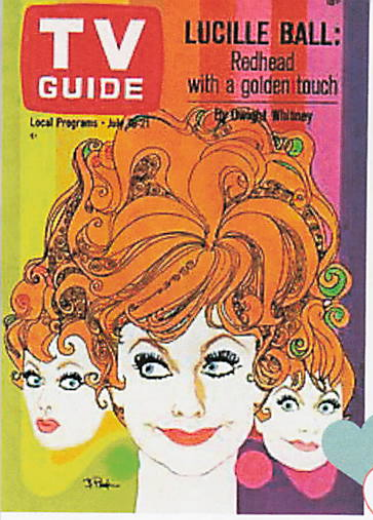
America Loved Lucy

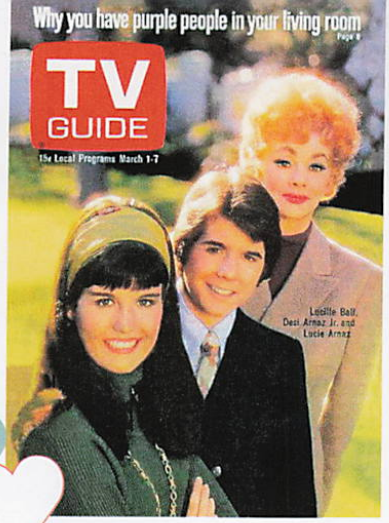
THE FLAME-HAIRED FUNNY LADY GRACED THE COVERS OF MAGAZINES FROM THE MOMENT HER ICONIC SITCOM TOOK OFF

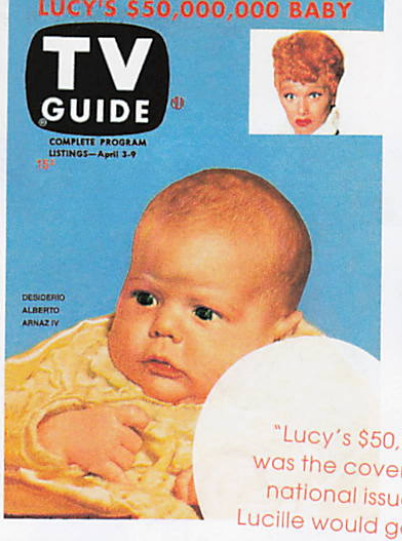




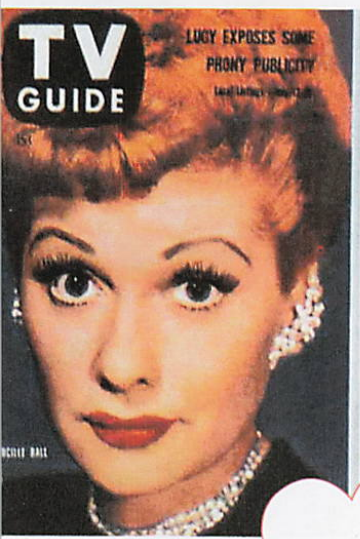


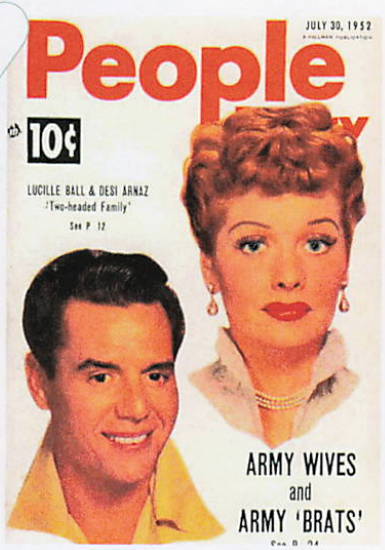


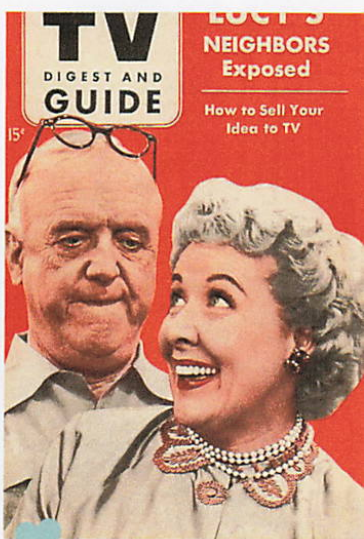

Why you have purple people in your living room
TV GUIDE
15¢ Local Programs March 1-7
Lucille Ball, Desi Arnaz Jr. and Lucie Arnaz

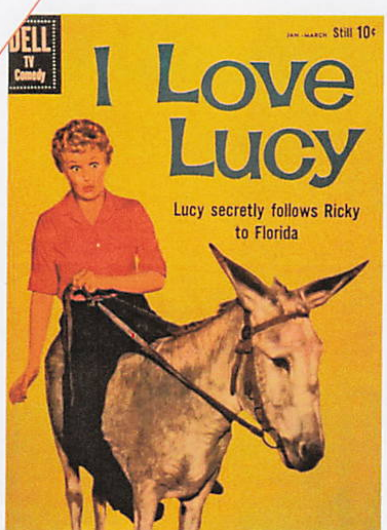


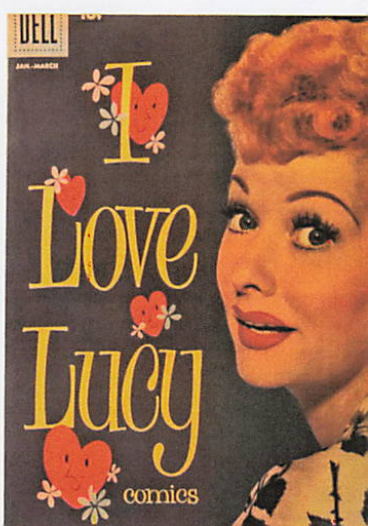
"Lucy's $50,000,000 Baby" was the cover of the very first national issue of *TV Guide*. Lucille would go one to appear on the cover 39 times—more than any other television star.











The Arnazes' Samoyed, Blanquito, used to accompany them to the ski resort town of Sun Valley, Idaho, and pull the kids' sleds uphill.

Family Life

GROWING UP AN ARNAZ CERTAINLY HAD ITS UPS AND DOWNS, BUT LUCILLE STRIVED TO GIVE HER KIDS A HAPPY HOME

Lucille and Desi bought a ranch in Chatsworth, Calif., away from the hubbub of Hollywood.

LUCILLE WAS a beloved comedian and a powerful businesswoman. But when asked about her greatest accomplishment, being a mom was her answer.

"Any woman would say the birth of her children was her greatest achievement, unless she was Madame Curie," she once quipped. Her daughter, Lucie, born in 1951 (just six weeks before the first episode of *I Love Lucy)* and son, Desi Jr., who came along two years later, were along for the wild ride as Lucille navigated the world of the working mother with few contemporaries, forging her own path and proving that maybe women could have it all—though it came with some sacrifice.

The actress and her husband, Desi, were busy running a production company and starring on a hit show. "I think from maybe [my] birth up through [age] 7, they weren't home a lot," Lucie admitted without a trace of malice in her voice, understanding the demands a working mother faced. The daughter of TV's most famous couple was grateful for the weekends, hiatuses and summers the family spent together. "Because she was a working mom in the '50s, there was probably a lot of guilt about not being home with the kids."

But Lucille worked hard to keep her children's home life as grounded—and as removed from the drama of Hollywood—as possible.

"We both longed with all our hearts for a home of our own and children."

LUCILLE BALL

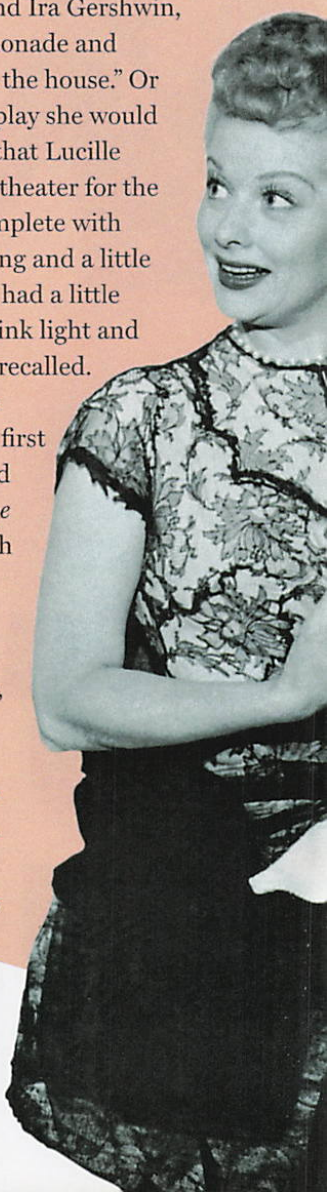
"I wasn't home all the time," she admitted on NBC's *Today* show in 1979, "But [the kids] had a lot of rules with the nurse...she kept them pretty close to the wire."

When she was home, Lucille fell effortlessly into the homemaker role. "She worried a lot about her household and how the kids were being taken care of," Lucie said. "She really enjoyed when she could get in the kitchen and make chicken and dumplings or something. There just wasn't a whole lot of time for that."

Still, looking back on it, Desi Jr. felt her efforts to maintain normalcy paid off. "While [we were] growing up, she tried to keep our lives simple in the midst of what was going on, tried to let us have a real life." His sister agreed, noting that the glamorous childhood seen from the outside was not the life she lived. "On the inside, I had a little dog and went to school and the movies, just like everybody else," she explained, noting that while the world saw her parents as celebrities Lucille Ball and Desi Arnaz, to her "they were Mommy and Daddy."

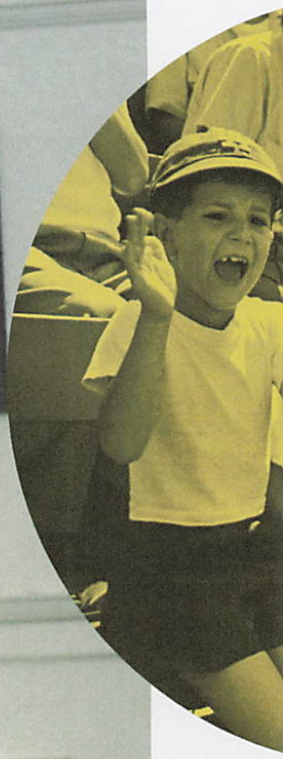
And growing up as celebrity kids in the days before the paparazzi and tabloid mayhem of today was key to keeping their childhoods normal. "It was a simple time," Lucie remembered years later, recounting how fans could knock on their door and ask "Is Lucy home?" and their star-studded street had no fences or gates. Unfazed by neighbors like Jimmy Stewart, Jack Benny, Rosemary Clooney and Ira Gershwin, Lucie would "sell lemonade and little trinkets outside the house." Or five-cent tickets to a play she would put on in the garage that Lucille had converted into a theater for the children. A stage, complete with dressing rooms, seating and a little box office outside, "it had a little yellow curtain, one pink light and rented chairs," Lucie recalled. "It was such fun," she said, adding that her first show was a lip-synced production of *Bye Bye Birdie* she put on with her friends.

While Lucie was putting on productions at home, Desi Jr. enjoyed spending his time backstage, on the set of his parents shows. "It was like growing up behind the scenes at Disneyland," he remembered. "You got to see how all the magic was put

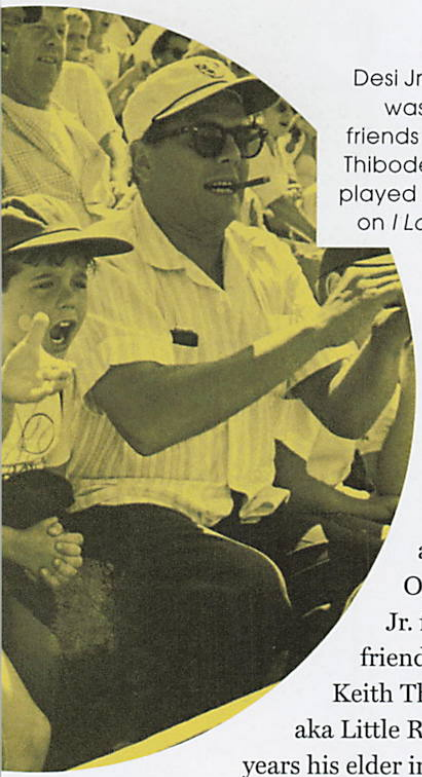


The couple were excited to have a son who could carry on the Arnaz family tradition.

The day Desi Jr. was born, Arnaz went to the Brown Derby restaurant and shouted, "Now we got everythin'," Lucille recalled.



When the Arnazes moved to Beverly Hills, Lucille found the house she liked, knocked on the door and the owner agreed to sell it to her for $85,000.



Desi Jr. (center) was good friends with Keith Thibodeaux, who played Little Ricky on *I Love Lucy*.

"God...how I love babies! Not just my own but the world's babies."

LUCILLE BALL

together—the smoke and mirrors." On set, Desi Jr. forged a fast friendship with Keith Thibodeaux, aka Little Ricky, just two years his elder in real life. The two bonded over their mutual love of drums—even playing together in the band Little Ricky's Combo—and, of course, their status as Lucy and Desi's on- and off-screen sons. "It was amazing, I became best friends with the kid who played me," Desi Jr. said. While he realized the situation was slightly strange, he had no problem with it. "I understood right away... the difference between real life and television. I wasn't the one who was confused—other people were. They thought I was Little Ricky. But I knew Fred and Ethel didn't live next door—Jack Benny did," he said.

When Lucie was 8 and Desi Jr. 7, their parents ended their nearly 20-year marriage—and worked hard to limit the impact of the divorce on the kids. While admitting that the breakup and her mother's subsequent remarriage were tough, Lucie was always quick to mention how amiable her parents' relationship remained. "My father and my mother stayed good friends after the divorce. It took a few years to calm down, but they stayed good friends 'til the bitter end, and that was good for the kids," she said.

It came as no surprise that both Arnaz children were bit early by the entertainment bug—Desi Jr. toured with his band Dino, Desi, & Billy (also featuring Dean Martin's son) at the tender age of 12. Today, Lucie, married 37 years with three children, and Desi Jr., who was married nearly 30 years before his wife passed away, continue to work in the same business as their famous parents. The siblings recently signed on to produce the Aaron Sorkin–led biopic *Lucy and Desi*, chronicling their parents' marriage and their childhood.

It was a life of ups and downs, but ultimately, the kids were alright. "All along she said, 'What's important in this life is to be happy and to enjoy your life," Desi Jr. recalled. For the Arnaz kids, their eventful childhood was always filled with love. And that was more than enough. ●

Lucie Arnaz was a daddy's girl. Today, the 66-year-old singer performs in cabaret shows.

Lucy: Going Where No Woman Had Gone Before

SHE BROKE GROUND AS BOSS LADY AT DESILU PRODUCTIONS, SAVED *STAR TREK* AND PROVED SHE WAS BUSINESS SAVVY

"Lucy ran a tight ship and she seemed fair, but if you goofed, she let you know it," revealed sound engineer Cam McCulloch.

IT MAY SEEM OBVIOUS that a world without Lucille Ball would have meant a world without Lucy Ricardo and the wacky high jinx she brought into the homes of millions each week on *I Love Lucy*. But did you know it would also have meant a world without Captain Kirk, Mr. Spock and the crew of the *USS Enterprise*? It was the first lady of comedy who, as president of the company she founded with husband Desi, pushed to make the series a reality. "If it were not for Lucy," former studio executive Ed Holly told Desilu historian Coyne Steven Sanders, "there would be no *Star Trek* today." In fact, the feisty redhead believed so strongly in the idea, she even went against the wishes of her board of directors and financed the production of two pilots for the sci-fi series.

The real intent of Desilu Productions, the company Lucille and Desi started, was to afford them the opportunity to work together, keep the same hours and start a family. They never imagined it would become the juggernaut it did. While *Star Trek* is arguably the most notable show outside of *I Love Lucy* to come out of their studio,

"We didn't think Desilu Productions would grow so big. We merely wanted to be together and have two children."

LUCILLE BALL

Desilu produced a litany of hit 1950s and 1960s television shows, including *Mission: Impossible*, *The Untouchables*, *Our Miss Brooks* and *Mannix*. It also leased space to *The Jack Benny Program*, *Make Room for Daddy*, *Hogan's Heroes* and *That Girl*.

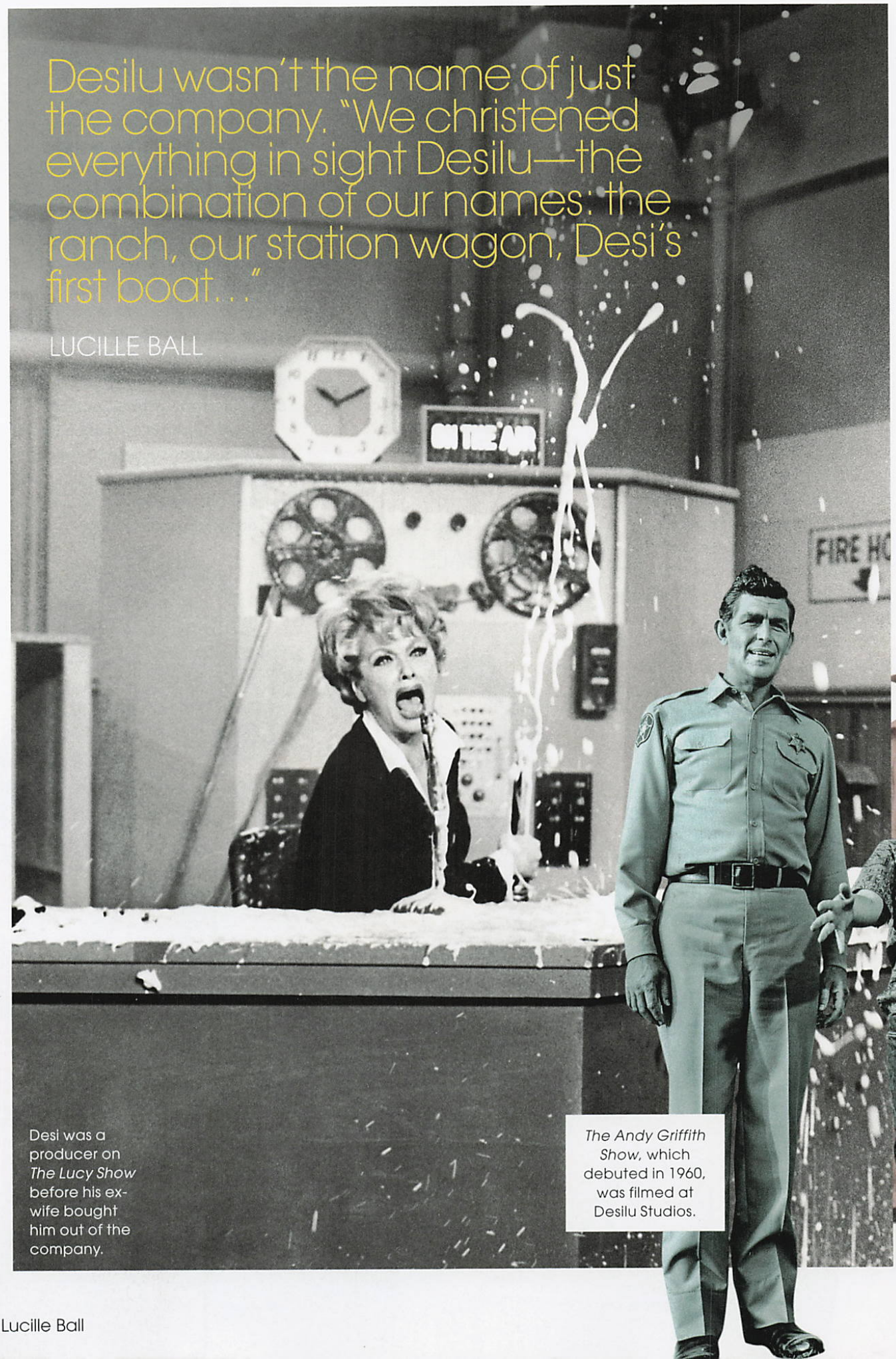
Desilu Productions quickly outgrew its original space and bought the 14-acre RKO Studios in 1957 with money from selling the syndication rights for the first 180 episodes of *I Love Lucy* to CBS for $4 million.

Though the business was booming, Lucille and Desi's nearly 20-year marriage fizzled—and *I Love Lucy* reached the end of its run. The two divorced amicably in 1960,

Lucille had to convince her board of directors to fund two *Star Trek* pilots after the first was rejected by NBC. It was the second pilot that introduced Captain Kirk (played by William Shatner).

Desilu wasn't the name of just the company. "We christened everything in sight Desilu—the combination of our names: the ranch, our station wagon, Desi's first boat..."

LUCILLE BALL



Desi was a producer on *The Lucy Show* before his ex-wife bought him out of the company.

The Andy Griffith Show, which debuted in 1960, was filmed at Desilu Studios.

and continued to work together on Desilu's business handlings, and on set as star (Lucille) and director (Desi) on the *I Love Lucy* follow-up, *The Lucy Show*. In 1962, Desi was ready to walk away from Desilu, and, according to his ex, "he was ready to devote more time to his horses and his golf." Lucille bought him out for $3 million. With the signing of this contract, Lucille became the first female CEO of a major television production company and one of the most powerful women in Hollywood. As boss at Desilu, for nearly two years she refused to let anyone occupy the office that Desi left behind.

When film studios began to produce more of their own shows, Desilu's grip on the independent television market loosened, and the studio was struggling to stay above water. Lucille hired CBS executive Oskar Katz as executive vice president to help right the ship—something she wanted to make sure happened before she left the company. With only *The Lucy Show* in production at this time, Katz wanted to get Desilu back into the business of producing original shows. Smart move! In 1966, Desilu developed and produced industry juggernauts *Star Trek* and *Mission: Impossible* and found success on the big screen for the first time, with *Yours, Mine and Ours*, starring Lucille and actor Henry Fonda. By 1967, Desilu was profitable again—and savvy businesswoman Lucille knew it would be wise to get out on top. She exited the production game, selling her share of the company to Gulf and Western for $17 million (equivalent to $127 million today).

In just 17 years, Desilu produced 28 titles and shot 27 others, including *The Dick Van Dyke Show*, *The Andy Griffith Show* and *Family Affair*. Flip on any nostalgia-based channel like TV Land, MeTV or Decades, and, odds are, you'll find a show Desilu had a hand in. Turn on CBS, and you might just catch an episode of *Star Trek: Discovery*, the latest in the now 50-year old franchise. Between Desi's technical innovations, Lucille's ability to spot a winning script and their combined business prowess, the legacy of Desilu lives on. ●

Desilu broke into film with 1968's *Yours, Mine and Ours*, in which Lucille starred with Henry Fonda.

Desi served as a producer on crime drama *The Untouchables*.

Detective series *Mannix* was produced by Desilu the year before Lucille sold the company.

The Dick Van Dyke Show was filmed on one of Desilu's many soundstages.

Lucy

Relive your favorite episodes with this trading card set. $50, *lucystore.com*

Display your love for Lucy with these houndstooth logo crew socks. $17, *lucystore.com*

This Lucy doll, decked out in her iconic polka-dot dress, shakes her hips from side to side. $25, *lucystore.com*

Some wear their heart on their sleeve, but Lucy fans wear theirs on their back in these polos. *walmart.com* for similar

"Be a Pal" to your favorite redhead by adding this talking porcelain doll to your collection. $145, *lucystore.com*

Equipped with burnt nose and coffee cup, this collectible perfectly recaptures Lucy's predicament. $145, *lucystore.com*

Small in stature (at just under 4 inches), big on nostalgia! Funko Pop Lucy Doll $12, *lucystore.com*

Time flies when you are watching *I Love Lucy* episodes! Photo Clock $18, *shop.lucy-desi.com*

The "Speed It Up" collection combines apron, oven mitt and pot holder ($26). Salt and pepper shakers ($11) sold separately. *lucystore.com*

Lunchtime will be a lot more fun when you carry your meal in this retro-style TV tin lunch box. $30, *lucystore.com*

Use this mug for tonic that contains "vitamins, meat, vegetables and minerals"—or your favorite beverage.
$15, *amazon.com*

Who wore it better—Lucy or you? Polka-dot-and-apron T-shirt $26, *walmart.com*

No need to be an expert candy maker to make yourself a chocolaty treat. $9, *lucystore.com*

Loot

SHE MAY NOT HAVE BEEN SUCCESSFUL AT PEDDLING VITAMEATAVEGAMIN, BUT LUCY SURE CAN MOVE LOTS OF MERCHANDISE

The complete first season, including the pilot and 35 more episodes, on DVD. $10, *bestbuy.com*

Get "On the Road Again" with the Ricardos and Mertzes in this collectible die-cast model 1955 Pontiac Star Chief.
$165, *walmart.com*

Fans Loved Living Like Lucy

With the popularity of *I Love Lucy* at fever pitch, merchandising opportunities were plentiful—and the stars took advantage. They hawked everything from a bedroom set that resembled the Ricardos' to a Lucille clothing line and Desi casual attire collection, Little Ricky dolls, and costume jewelry, among other items. *Variety* even took a shot at the power couple, asking the question, "Aren't Lucille Ball and Desi Arnaz carrying their endorsements a little too far? Their caricatures even adorn potty seats." But the couple just laughed—all the way to the bank!

Never Say Never

"I will never do another TV series. It couldn't top *I Love Lucy*, and I'd be foolish to try. In this business, you have to know when to get off." That's what Lucille said in 1960, after *I Love Lucy* and *The Lucy-Desi Comedy Hour* had come to an end. She had a point. Not many series—if any—could ever top *I Love Lucy*. But the fact is, with Lucille's gift of comedic genius, she'd have been foolish not to try another sitcom or two. (Okay, maybe the third was a bit foolish—even she admitted that!)

1962–68

THE LUCY SHOW

FOUR MONTHS AFTER Lucille married second husband Gary Morton, Desi, still president of Desilu, reached out to his ex, asking her to star in a new sitcom. "I refused to even to consider being in a continuing series without Vivian," she said. Although Vance was living on the East Coast, she agreed to do the show. "Her loyalty to me—and a hefty paycheck—won her back," Lucille joked.

The Lucy Show premiered on October 1, 1962—a Monday night, the same night *I Love Lucy* had aired. It starred Lucille as widow Lucy Carmichael and Vance as the first divorced woman in prime time. The studio "never intended for this program to go beyond a single season," wrote biographer Geoffrey Mark Fidelman. But they were wrong: Lucy's magic was as potent as ever. The show ranked in the top 10 sitcoms for its six-year run and garnered Lucille two Outstanding Lead Actress Emmy awards.

Vivian Vance starred in only the first three seasons of *The Lucy Show*.

HERE'S LUCY

1968–74

WHEN HER MARRIAGE AND TELEVISION SHOW ENDED, THE LAST THING LUCILLE THOUGHT SHE'D DO WAS STAR IN ANOTHER SERIES. BUT HER PASSION FOR PERFORMING—AND HER EX-HUSBAND—DREW HER BACK

"MY LIFE STARTED when my children were born. I couldn't wait to work with them," Lucille said of her decision to end *The Lucy Show* in favor of *Here's Lucy*, costarring her real-life children, Lucie and Desi Jr. "Even when they moved out of the house, they were still home at the studio. I liked that."This was her third sitcom for CBS and also costarred Gale Gordon, who had previously joined the cast of *The Lucy Show* in its second season and had starred with the comedian on her radio show, *My Favorite Husband*. Vance made occasional guest appearances as well. The writers wanted to accurately depict the lives of teenagers, so they turned to Lucie and Desi Jr. for inspiration, allowing them to choose their characters' names. Lucie played Kim, and Desi Jr. was Craig. Like *I Love Lucy* and *The Lucy Show*, *Here's Lucy* was on the air for six seasons. In 1974, when the star was 63 years old, she decided it was time for Lucy to take a bow. "The Lucy character is too old to run around like an idiot," she explained.

Here's Lucy focused on the generation gap between a single mom and her teens.

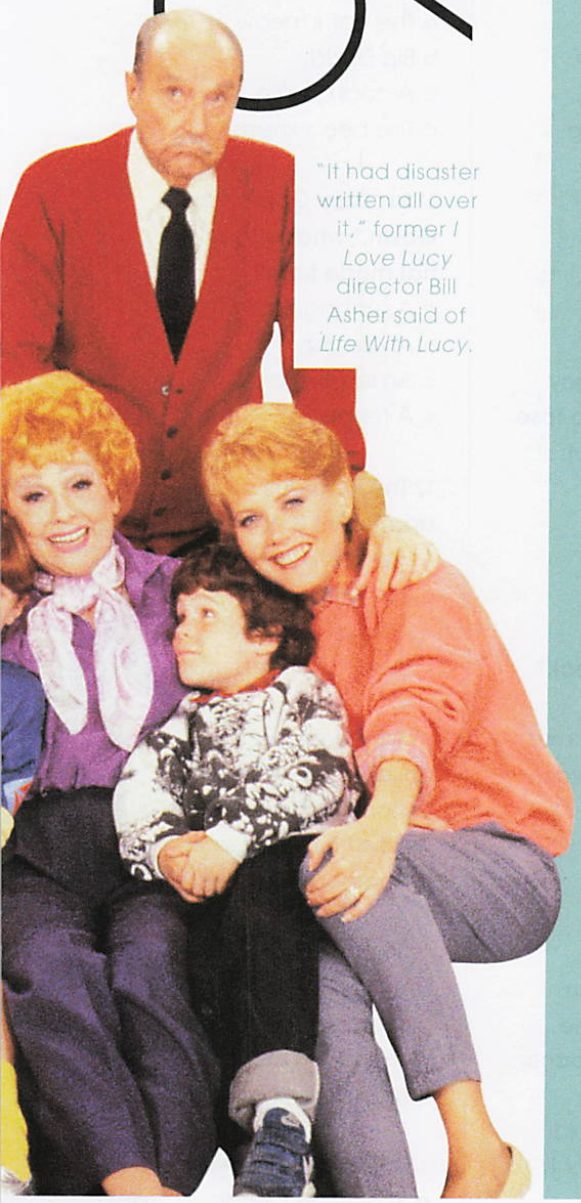
Lucille's sitcom characters—Lucy Carmichael, Lucy Carter and Lucy Barker—all bore a surname containing "ar," in tribute to ex-husband Desi Arnaz.

LIFE WITH LUCY

LUCILLE NEVER LIKED to sit still; so after a 12-year absence from sitcom television, the star was back with the ill-fated *Life With Lucy*. As Lucille Barker, she played a New Age grandmother who moves in with her daughter's family. Gale Gordon returned, this time as Lucy's brother-in-law and partner in a hardware store. Older and frailer, in her mid-70s, the funny lady was no longer able to perform the stunts that endeared her to the nation. *Life With Lucy* was her first sitcom failure, debuting at No. 23 and going downhill from there. This was uncharted territory for the Queen of Comedy, who had never been in a series that wasn't in the top 10. CBS pulled the plug after the eighth episode; 13 had were filmed, five of which never aired. When asked about the failure, Lucille surmised: "People don't want me to grow old." The editors of *TV Guide* ranked *Life With Lucy* the 26th worst show of all time, calling it "without a doubt, the saddest entry in (the) list of bad TV shows."

Aaron Spelling produced *Life With Lucy*, and took full credit for its failure.

1986



"It had disaster written all over it," former *I Love Lucy* director Bill Asher said of *Life With Lucy*.

STONE PILLOW

LUCILLE ABANDONED HER lovable, madcap Lucy persona for a rare dramatic role in 1985's made-for-TV movie *Stone Pillow*. She played an elderly homeless woman living on the streets of New York City. The star named the character Florabelle, after her beloved grandmother.

Bored with playing backgammon and lunching with the ladies, the actress was eager to get back to work, and this part piqued her interest, although she knew fans would be leery. "It was difficult to finally bust out and get to work, knowing that I'd probably get hit over the head for it," she said. "People don't want to see me as an old lady, because it reminds them of their own mortality." Nevertheless, she threw herself into the role. Filming 10 hours per day during a particularly hot May in New York City, Lucille, dressed in layer upon layer of heavy clothing, collapsed several times.

Stone Pillow was fairly well-received and was the second-highest rated TV movie of the season. While critics panned the movie, the star's performance was lauded. "Lucille brings home the bacon," wrote *Variety*. "Physically, Ball does superb work as she flails around in the heavy-duty gear she wears. Tough, gallant, impatient, Florabelle becomes a memorable portrait of pride going after a fall."

How Much Do You Love Lucy?

THINK YOU KNOW THE SHOW? TEST YOUR KNOWLEDGE AND SEE IF YOU'VE GOT SOME 'SPLANING TO DO

1. In "Lucy thinks Ricky is Trying to Murder Her," Lucy is so engrossed in her book that she dips her cracker in:
a. Shoe polish
b. Coffee
c. Cold cream
d. Mayonnaise

2. In "The Moustache," why does Lucy glue a fake beard onto her face?
a. To audition for a role
b. To get a senior citizen's discount at the theater
c. To give Ricky a taste of his own medicine
d. To confuse Mrs. Trumball

3. What is the alcohol content of Vitameata-vegamin?
a. 52 percent
b. 34 percent
c. 33 percent
d. 23 percent

4. In "Lucy's Schedule," why were Lucy and Ricky late for dinner with his boss?
a. Lucy turned the clock back
b. She had nothing to wear
c. Ricky refused to ask for directions
d. Lucy lost the boss's address

5. In "The Diet," Lucy tries everything to lose 12 pounds except:
a. Jogging
b. Diet pills
c. Steam cabinet
d. Eating celery

6. In "Charm School," the model who captured Ricky's and Fred's attention was:
a. Eve Whitney
b. Whitney Arden
c. Vivian Emerson
d. Phoebe Miller

7. In "Lucy's Italian Movie," what's the name of the producer staring at Lucy?
a. Francesco Rinaldi
b. Giancarlo Gianni
c. Vittorio Fellipi
d. Filippo Berio

8. Who takes care of Little Ricky when the Ricardos and Mertzes argue in "No Children Allowed"?
a. Lucy's mother
b. Mrs. Trumbull
c. Carolyn Appleby
d. Marion Strong

9. Lucy's middle name is:
a. Vivienne
b. Esmeralda
c. Matilda
d. Elizabeth

10. What does Lucy's neighbor call the local grocer she's fallen for?
a. The cat's meow
b. Big Daddy
c. A cool cookie
d. The bee's knees

11. In "Lucy Gets a Paris Gown," what is Lucy's hat made from?
a. A garbage can
b. An ashtray
c. An ice bucket
d. A feedbag

12. The Ricardos' apartment is on:
a. West 68th Street
b. East 68th Street
c. Flatbush Avenue
d. Bleecker Street

13. Why does Lucy get upset in the "Nursery School" episode?
a. Little Ricky gets sick
b. Another child bites Little Ricky
c. The teacher won't let Lucy visit the classroom
d. She can't perform in the talent show fund-raiser

14. In "Lucy Becomes a Sculptress," what inspires her artistic side?

"I'm just growing this so I can get a part in that Technicolor movie called Moon Over the North Pole. I'm going to play Santa Claus!"

Mr. Harvey, an art critic for the *Times*, is so impressed with Lucy's "sculpture" that he wants to buy it for $500!

a. Little Ricky's art projects
b. She wants to enter a contest to win a $500 prize
c. She needs knickknacks for the apartment
d. She finds a photo of her great-grandfather who was a famous artist

15. **What is the name of the candy company where Lucy and Ethel work?**
a. Kramer's Candy Kitchen
b. See's Chocolate Factory
c. Hershey
d. Russell Stover

16. **In "The Business Manager," after Ricky puts Lucy on a budget, she earns money by:**
a. Playing the stock market
b. Betting on horses
c. Making and selling Aunt Martha's Old-Fashioned Salad Dressing
d. Buying and delivering groceries for other tenants

17. **In "Lucy Goes to the Hospital," while rehearsing for her big moment, Ricky pretends to be Lucy and says:**
a. "This is it"
b. "It's time to go to the hospital"
c. "Waaaa!"
d. "The time has come"

18. **Where do the Ricardos move to when they leave New York?**
a. Hollywood
b. New Jersey
c. Miami
d. Connecticut

19. **What do the Ricardos do at their new house?**
a. Raise chickens and sell the eggs
b. Give drum lessons
c. Grow grapes and make wine
d. Retire

20. **In "Vacation from Marriage," Lucy and Ethel cross rooftops on a plank because:**
a. They're locked out
b. They're avoiding the men
c. They're practicing a tightrope routine for the PTA talent show
d. They're spying on the neighbor across the street ●

1. c, 2. c, 3. d, 4. a, 5. b, 6. a, 7. c, 8. b, 9. b, 10. d, 11. d, 12. b, 13. a, 14. d, 15. a, 16. d, 17. d, 18. d, 19. a, 20. a

Lucy's Famous Friends

IN A TOWN KNOWN FOR PHONIES, LUCILLE WAS AS REAL AS THEY CAME—AND HAD MANY HOLLYWOOD PALS AS A RESULT

CAROL BURNETT'S SO GLAD THEY HAD THEIR TIME TOGETHER

Lucille met Carol Burnett in 1958, when she went to see the up-and-coming comedian in the off-Broadway show, *Once Upon a Mattress*. "She came backstage, and she said, 'Kid, you're really good at this,'" recalled Burnett. "She talked to me for about a half-hour...and she said, 'If you ever need for anything give me a call.'" A few years later, when Burnett was planning a special for CBS, the producer told her she had to get a big star to appear. Burnett was nervous, but decided to take the comic legend up on her offer. "I called her, and she got on the phone right away," Burnett recalled. She said, 'Hey kid, how ya' doing?' I said, 'I'm calling...I know you're busy...I know you're busy, Lucy, and...I'm gonna do this special for CBS, and I just wonder if..." Lucille cut the nervous young performer off before she could finish. "When do you want me?" she asked. The two would go on to guest-star on each other's shows for years to come and formed a tight bond. "She would always send me flowers on my birthday," Burnett revealed. "[Years later], she died on my birthday, April 26 [1989]. That afternoon I got flowers from her. [The card] said, 'Happy birthday, kid.'"

"I just loved her so much, we were really close."
Burnett said of Lucille.

Lucille and Burnett took turns appearing on each other's shows. Here they are on *The Lucy Show*.

BOB HOPE'S LOVE AFFAIR WITH LUCY

The legendary comic had a special relationship with Lucille, on- and off-screen. They appeared in four movies together. "Going to Bob's set every day was like going to a party," Lucille recalled. "I couldn't wait to get there, and I loved working with him." Hope guest-starred on *I Love Lucy* and *The Lucy Show,* and she appeared in many of his specials. After Lucille's death in 1989, Hope paid tribute with a television special, *Bob Hope's Love Affair with Lucy,* featuring many of their performances together.

FUN AND GAMES WITH BETTY WHITE

Lucille and Betty White had a lot in common—love for animals, their moms (who were best friends) and each other. They grew close when White's *Date with an Angel* filmed at Desilu. "We had such fun," White said. "She was going to teach me backgammon. We'd get together, and she'd have it all set up. Her idea of teaching was, 'I'll take my turn. Now you throw the dice.' Which I would. And then she'd move my pieces, and I'd say, 'Lucy, how am I going to learn if you're playing the game with yourself?'"

VIVIAN VANCE WAS LIKE A SISTER

Although their relationship began as professional, Lucille and Vance bonded on a personal level; and when Lucy loved you, she let you know. "One Christmas, Lucille presented me with a scrapbook, embossed on the cover with 'This is Your Life—Vivian Roberta Jones,'" Vance recalled. "She'd put it together herself, with baby pictures, photographs of Mom and Dad and the family.... It had taken weeks of telephoning them...before she got together all the souvenirs to sort and paste in."

JACK BENNY: MORE THAN A NEIGHBOR

Living on Roxbury Drive in Beverly Hills, Lucille had many famous neighbors, including Jimmy Stewart and Rosemary Clooney—but none closer than comedian Jack Benny. One night, while the family was having dinner in their big colonial home, Benny stormed through the back door, trusty violin in hand, to serenade them. And only a friend as close as Benny could have told Lucille to "calm down, you already have the job," in reference to her bossy behavior while he was a guest on *Here's Lucy.*

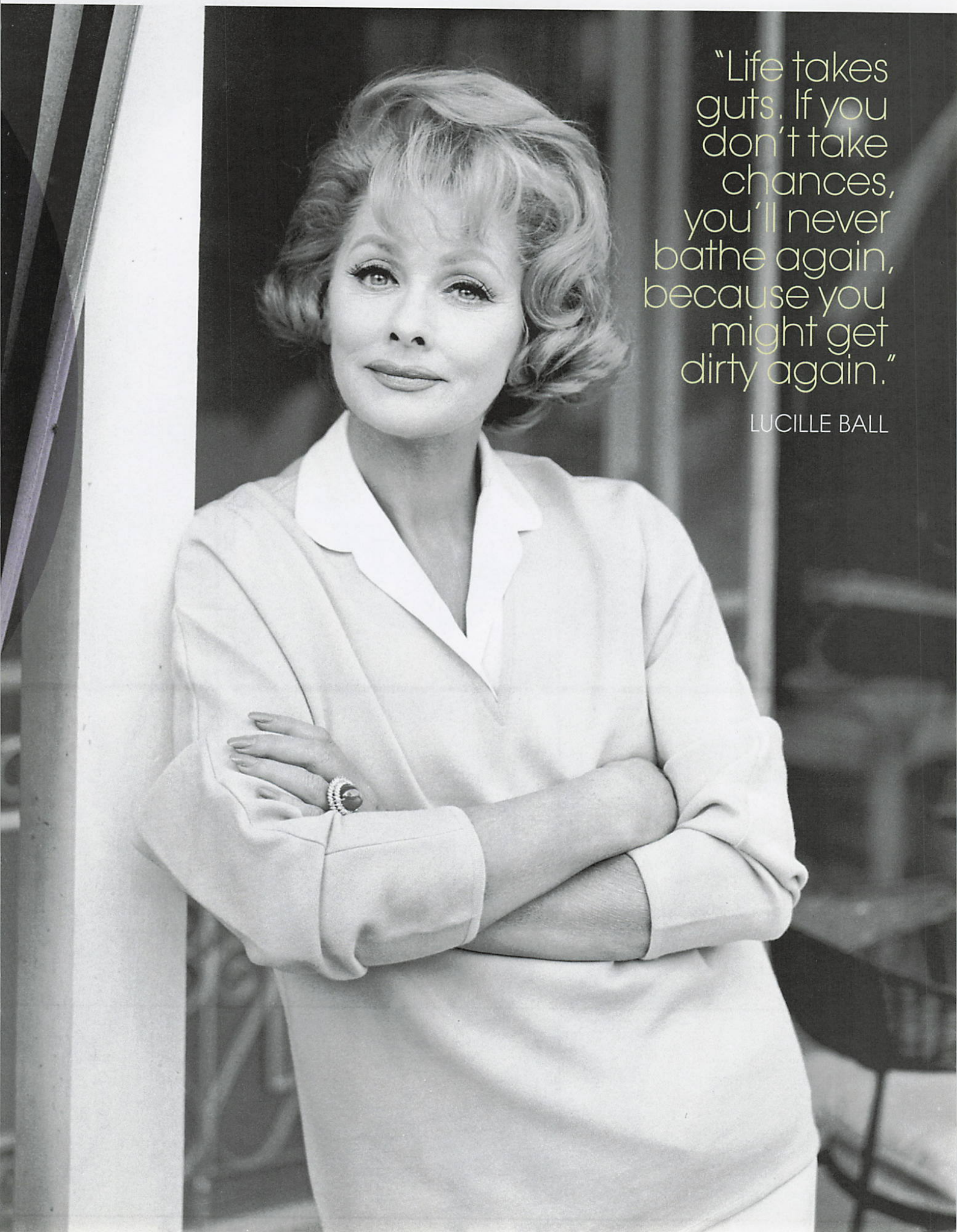
Lucy's Legacy

THE LAUGHTER LIVES ON IN HER TIMELESS WORK—AND THROUGH THE PATHS SHE PAVED FOR THE FUTURE OF COMEDY

THE WORLD HAS CHANGED dramatically since Oct. 15, 1951, when *I Love Lucy* first sparked belly laughs in America's living rooms. Unlike Lucy Ricardo, women are now free to pursue careers and rarely call their husbands "Sir." TV is no longer afraid of the word "pregnant." And we have moved beyond the racial stereotypes that often left Ricky Ricardo the butt of jokes, due to his caricature Cuban accent. But on many levels, Lucille Ball—along with her alter ego, Lucy Ricardo—was a woman before her time. Over the years, her legacy has grown and spread, much like the giant bread loaf that emerged from her oven. As one of the most recognizable TV shows in history, *I Love Lucy* (as well as its trailblazing star) has indelibly shaped modern pop culture.

While CBS was her original home, other networks, producers and performers mined Lucy's material for countless parodies—from the animated "I Love Piggy" episode of *Muppet Babies* to the brilliant "I Love Laquita" spoof on *In Living Color,* which starred a young Jim Carrey as Ricky and Kim Wayans, as his wife Laquita, an aspiring rapper from Compton, Calif., desperately scheming for a record contract. Lucy's notorious chocolate-factory episode has been reinterpreted endlessly, most memorably in *Saturday Night Live*'s 1977 "Lucy A-Bomb" skit, in which Gilda Radner, as Lucy, must top nuclear warheads with whipped cream and a cherry—to explosive results. More recent —and irreverent!—redos have transpired, in a sushi factory, on *Josh and Drake,* and at Goldman's Pharmacy in *Family Guy,* featuring a speeding

Lucille insisted on using real bread for the giant loaf featured in "Pioneer Woman." When filming finished, the cast, crew and studio audience ate it.


"Life takes guts. If you don't take chances, you'll never bathe again, because you might get dirty again."
LUCILLE BALL

"Lucy was the show. Viv, Fred and I were just props. Damn good props—but props nevertheless."
DESI ARNAZ

Six million viewers tune in each year to watch the colorized *I Love Lucy* Christmas episode.

conveyor belt of prescription pills that workers indiscriminately swallow in order to keep pace.

On Ellen DeGeneres' old sitcom *Ellen,* one show directly referenced the 1952 *I Love Lucy* episode "The Ballet." Like hapless Lucy, klutzy Ellen attempts to fulfill her dream of becoming a prima ballerina, turning a class of snooty danseuses on its head.

Her influence continues to crop up on TV today—even sneaking into the hit drama *This is Us,* when Randall explains to his young daughter: "You know who Lucille Ball was, don't you? You don't? She's like the girl from the *Thundermans*—but even funnier."

Ultimately though, Lucille's greatest contribution may be as a groundbreaker for female comedians. While funny women like Amy Schumer and Melissa McCarthy get away with almost anything today, much of their creative freedom can be traced to Lucy and the doors she opened. She is famously lauded as the first pregnant actress to have the writers incorporate her condition into the show rather than hide it, thereby changing what was socially acceptable on prime-time TV. By cocreating and starring in her own series, she took control of her career in unprecedented terms. And physically, she introduced a new type of feminine clown—making it okay for a woman to get dirty, be assertive and not always act like a lady.

The glamorous star was fearless when it came to sacrificing her image for a laugh, willing to blacken her teeth, strap on a bulletproof skillet or plaster her face with gooey chocolate. "Prior to Lucille Ball, the notion was inconceivable that a beautiful woman could win audiences by making herself a figure of fun," observes Kathleen Brady in her biography *Lucille: The Life of Lucille Ball.*

The comedian was never afraid to get dirty or look silly for her craft.

Lucille's risk-taking personality extended to decisions she later made as a Hollywood mogul running Desilu Productions, where she truly changed the course of show business history when she saved a fledgling proposal known as *Star Trek* after it was rejected by CBS and NBC—and even her own board of directors insisted it was too expensive.

Lucille's head for business, longevity as a performer and keen sense of what would appeal to the public eventually made her the richest woman in Hollywood. After selling the studio (which would become Paramount Pictures) for $17 million, her fortune grew to a whopping estimated $40 million.

Today, fans hungering to connect with the beloved actress flock to one of her two pink-terrazzo stars on the Hollywood Walk of Fame, which honor her achievements, both in motion pictures (6436 Hollywood Blvd.) and in television (6100 Hollywood Blvd.).

Her birthplace, Jamestown, N.Y., has, since 1996, been home to the Lucille Ball–Desi Arnaz Center. It features two museums, one devoted to *I Love Lucy* and the other to the rest of the star's entertainment career.

The cast of *Will & Grace* pay homage to *I Love Lucy*. (From left: Will as Ricky, Grace as Lucy, Jack as Fred and Karen as Ethel)

Highlights include replicas of the Ricardo's apartment, costumes worn on the show and the occasional grape-stomping competition, referencing the iconic "Lucy's Italian Movie" episode. Jamestown is also the site of an annual Lucille Ball Comedy Festival, which has showcased performances by the likes of DeGeneres and Jerry Seinfeld.

In nearby Celeron, N.Y., where the comedian also lived as a child, her modern-day tributes turned controversial in a twist worthy of an *I Love Lucy* episode. When a privately commissioned bronze statue was erected in Lucille Ball Memorial Park in 2009, townspeople were outraged at the disturbing depiction of their Favorite Daughter. Comparisons were made to Darth Vader and a *Planet of the Apes* character. A paper bag was placed over "Scary Lucy's" head amid calls to melt the figure down. The artist, David Poulin, found himself with some serious 'splaining to do. "It's by far my most unsettling sculpture," he said. Eventually, a Massachusetts car magnate paid for a replacement, and a happier, friendlier, Lucy-er statue is now installed.

The Lucille Ball-Desi Arnaz Museum, in Jamestown, N.Y., features set re-creations, costumes and props.

Back in Hollywood, *Will & Grace* is set to air an *I Love Lucy* tribute episode this spring. "I know my parents would be over the moon to be honored in this way and by such similar talents who bring the same kind of joy to audiences as they did in *I Love Lucy*," daughter Lucie Arnaz, who will make a cameo in the episode as the chocolate factory foreman (originally played by Elvia Allman in 1952), said in a statement.

The show will feature three dream sequences in which Grace (Debra Messing), Jack (Sean Hayes) and Karen (Megan Mullally) each get a turn playing Lucy in "re-imagined versions of iconic scenes from the original series," according to the sitcom. Will (Eric McCormack) will play Ricky in each of the scenes.

While the *Will & Grace* episode will stick to the original scripts, there is also a biopic, *Lucy and Desi*, scripted

The life-size replacement sculpture of Lucy was unveiled on Aug. 6, 2016 on what would have been her 105th birthday.

by Aaron Sorkin, currently in the works, with Cate Blanchett to star as Lucy. "I've long been obsessed by Lucille Ball," Blanchett told *The Hollywood Reporter*. "Who hasn't? ...not only as an actress, as a comedian, but as a producer, as a parent, as a force of nature within Hollywood. You step onto a film set in America and the male and female bathrooms are called Desi and Lucy. Such is her influence."

Lucie, as well as her brother, Desi Jr., are involved in this project for Amazon Studios. The film will be the first to draw on memoirs written by both Lucille and Desi. There couldn't be richer material than their one-of-a-kind story.

As DeGeneres summed it up, "Lucille was a pioneer. It doesn't matter what you do. Do it well and you can change the world." That, she most certainly did. ●

Thanks, Lucy!

It's safe to say that female comics today owe a debt of gratitude to Lucille. Under her subservient housewife veneer, she was a closet revolutionary—one who blazed a trail to redefine the feminine clown. Here are a few of the funny women she inspired.

Mary Tyler Moore

Moore got her start as the beautiful, funny, capris-wearing housewife Laura Petrie on *The Dick Van Dyke Show*, which was produced by Desilu. She has often been described as Lucy's first heir.

Amy Schumer

The outspoken comic cites Lucille as one of her influences and says she couldn't get enough *I Love Lucy* as a child. Amy is being considered to play Ethel in the Lucy and Desi biopic in development.

Joan Rivers

"Lucy was tough, smart, a brilliant comedian and a walking master class in comedy," wrote Rivers, who guest starred on *Here's Lucy* in 1973.

Kirstie Alley

"You are my idol and role model," Alley tweeted to Lucy on her 100th birthday. "I had the pleasure of playing Password with my hero."

Tina Fey

"I like her sassy—which she was in the Bob Hope movies," said Fey.

Gilda Radner

"Lucy...she was my idol," said Radner, whose portrayal of Lucy on *SNL* was eerily spot on.

WHAT LUCY LEARNED

"LUCK, TO ME, IS SOMETHING ELSE: HARD WORK—AND REALIZING WHAT IS OPPORTUNITY AND WHAT ISN'T."

"A MAN WHO CORRECTLY GUESSES A WOMAN'S AGE MAY BE SMART, BUT HE'S NOT VERY BRIGHT."

"IT'S A HELLUVA START, BEING ABLE TO RECOGNIZE WHAT MAKES YOU HAPPY."

"I'd rather regret the things I've done than regret the things I haven't done."

"I DON'T KNOW HOW TO TELL A JOKE. I NEVER TELL JOKES. I CAN TELL STORIES THAT HAPPENED TO ME...ANECDOTES. BUT NEVER A JOKE."

"I AM A REAL HAM. I LOVE AN AUDIENCE. I WORK BETTER WITH AN AUDIENCE. I AM DEAD, IN FACT, WITHOUT ONE."

"I am not funny. My writers were funny. My directors were funny. The situations were funny.... What I am is brave. I have never been scared. Not when I did movies, certainly not when I was a model and not when I did *I Love Lucy*."

In Her Own Words

"I'm not sure that I want to be without some lack of confidence. If you are too sure of yourself, you don't grow. You may feel confident in some things, but other fields come up as a challenge. And if you don't anticipate trouble, you will be in trouble."

"IF YOU WANT SOMETHING DONE, ASK A BUSY PERSON TO DO IT. THE MORE THINGS YOU DO, THE MORE YOU CAN DO."

"NOT EVERYTHING THAT IS FACED CAN BE CHANGED, BUT NOTHING CAN BE CHANGED UNTIL IT IS FACED."

"I am happy that I have brought laughter, because I have been shown by many the value of it in so many lives, in so many ways."

"I THINK KNOWING WHAT YOU CANNOT DO IS MORE IMPORTANT THAN KNOWING WHAT YOU CAN."

"One of the things I learned the hard way was that it doesn't pay to get discouraged. Keeping busy and making optimism a way of life can restore your faith in yourself."

"I DON'T KNOW ANYTHING ABOUT LUCK. I'VE NEVER BANKED ON IT, AND I'M AFRAID OF PEOPLE WHO DO."

HOLLYWOOD LEGENDS®

FOREVER Lucy

Publishers
BEN HARRIS
SEBASTIAN RAATZ

Editorial Director
ANNABEL VERED

Editor-in-Chief
JANET GIOVANELLI

Creative Director
JESSICA POWER

Design Director
KRISTEN MALE

Deputy Editors
RON KELLY
ALYSSA SHAFFER

Art Directors
NATALI SUASNAVAS
JOSEPH ULATOWSKI

Assisant Art Director
JACLYN LONEY

Photo Editor
CHRISTINA CREUTZ

Contributing Writers
KELLY FARRELL
JOANNA POWELL

Production Manager
PAUL RODINA

Copy Editor
ALISON LEIGH-GUERIN

Production Assistant
ALYSSA SWIDERSKI

Editorial Assistant
TIANA SCHIPPA

CENTENNIAL MEDIA

Co-Founders
BEN HARRIS
SEBASTIAN RAATZ

Chief Financial Officer
ALYSSA SPIEL

PHOTO CREDITS

COVER MPTV.net **2-3** CBS/Getty Images **4-5** clockwise from top right: RKO/Shutterstock; Ron Galella/Getty Images; NC; Everett Collection; ABC/Getty Images; CBS/Photofest; Gene Lester/Getty Images; Bettmann/Getty Images; Alamy **6-7** MGM/Photofest **8-9** from left: Everett Collection; Hulton Archive/Getty Images **10-11** clockwise from right: Bettmann/Getty Images; Leonard McCombes/Getty Images; CBS; CBS/Getty Images **12-13** clockwise from left: George Rinhart/Getty Images; MPTV.net; Hulton Deutsch/Getty Images; Pictorial Parade/Getty Images; Everett Collection; Bettmann/Getty Images **14-15** clockwise from top left: John Springer Collection/Getty Images; Bettmann/Getty Images (2); Silver Screen Collection/Getty Images; Alfred Eisenstaedt/Getty Images; Hulton Archive/Getty Images; Herbert Dorfman/Getty Images; Bettmann/Getty Images; Pictorial Parade/Getty Images **16-17** from left: John Kobal Foundation/Getty Images; Bettmann/Getty Images (2) **18-19** from left: John Springer Collection/Getty Images; Everett Collection; John Kobal Foundation/Getty Images; Hulton Archive/Getty Images **20-21** clockwise from top left: Alamy; Moviepix/Getty Images; Everett Collection; Alamy; SNAP/Shutterstock; Alamy; Everett Collection; Moviepix/Getty Images **22-23** clockwise from right: Corbis/Getty Images; Alamy; Everett Collection (2); RKO; REX/Shutterstock; Alamy; Everett Collection **24-25** clockwise from bottom: Everett Collection (2); Bettmann/Getty Images; Everett Collection; Bettmann/Getty Images; Everett Collection (3) **26-27** Archive Photos/Getty Images **28-29** clockwise from top left: Archive Photos/Getty Images; George Rinhart/Getty Images (2) **30-31** from left: Bettmann/Getty Images; Archive Photos/Getty Images; Bettman/Getty Images; Archive Photos/Getty Images **32-33** clockwise from top left: Archive Photos/Getty Images; Kobal/Shutterstock; Alamy; Bettmann/Getty Images; Everett Collection; Alamy; Everett Collection; Bettmann/Getty Images **34-35** CBS/Photofest (3) **36-37** Moviepix/Getty Images; Everett Collection **38-39** clockwise from right: Moviepix/Getty Images; Loomis Dean/Getty Images; Everett Collection; Bettmann/Getty Images **40-41** Archive Photos/Getty Images; mptv.net **42-43** clockwise from top: CBS/Getty Images; Everett Collection; CBS; CBS/Photofest **44-45** from left: CBS/Photofest; Everett Collection; CBS/Getty Images (2) **46-47** clockwise from left: Everett Collection; CBS; CBS/Photofest **48-49** from left: CBS/Getty Images; Moviepix/Getty Images; CBS/Photofest; Everett Collection **50-51** clockwise from right: CBS/Photofest; Archive Photos/Getty Images; CBS/Getty Images **52-53** clockwisefrom top left: Everett Collection(2); CBS/Photofest; Everett Collection (2) CBS/Photofest; NBC/Getty Images; CBS; Archive Photos/Getty Images; CBS/Getty Images; Everett Collection; CBS; Everett Collection (2); Bettmann/Getty Images; mptv.net; Moviepix/Getty Images; CBS **54-55** clockwise from bottom left: Everett Collection (6); SNAP/Shutterstock; mptv.net; cbs/Photofest; Everett Collection; ABC/Getty Images (2); Everett Collection **56-57** Bettmann/Getty Images; George Rinhart/Getty Images **58-59** clockwise from left: Alamy; Moviepix/Getty Images; Corbis/Getty Images; Bettmann/Getty Images; Moviepix/Getty Images; Corbis/Getty Images **60-61** RKO/Shutterstock **62-63** from left: Moviepix/Getty Images; Bettmann/Getty Images (2) **64-65** from left: CBS/Getty Images; Paris Match Archive/Getty Images; Alamy **66-67** clockwise from right: Corbis/Getty Images; Bettmann/Getty Images; Alamy (2); Corbis/Getty Images; Moviepix/Getty Images **68-69** TV Guide (25); MPTV.net; Photofest; Alamy **70-71** from left: CBS/Getty Images; MPTV.net; Archive Photos/Getty Images **72-73** from left: KM Archive/Getty Images; Gene Lester/Getty Images **74-75** from left: Gene Lester/Getty Images; Leonard McCombe/Getty Images; Bettmann/Getty Images **76-77** clockwise from left: Leonard McCombe/Getty Images; CBS/Getty Images (4) **78-79** clockwise from left: Michael Ochs Archives/Getty Images; ZUMA Pres / Alamy; Moviepix/Getty Images (2); CBS/Getty Images (2) **82-83** from left: CBS Photo Archive/Getty Images (2); Everett Collection; CBS/Getty Images; Bettmann/Getty Images; Alamy (2); Everett Collection; Silver Screen Collection/Getty Images **84-85** from left: ABC Photo Archives/Getty Images (4); Time & Life Pictures/Getty Images **86-87** from left: Archive Photos/Getty Images; CBS/Getty Images (2); REX/Shutterstock (2); CBS/Getty Images **88-89** clockwise from top right: NY Daily News/Getty Images; Hulton Archive/Getty Images; AP Photo; Hulton Archive/Getty Images; CBS/Getty Images; Everett Collection; Ron Galella/Getty Images **90-91** from left: CBS/Getty Images; Olivier Lantzendörffer/Getty Images; CBS/Getty Images (2) **92-93** from left: Everett Collection; CBS/Getty Images; Everett Collection; CBS/Photofest **94-95** clockwise from top right: Michael Buckner/Getty Images; Dennis Van Tine/AP Photo; NBC/Getty Images; Gregg DeGuire/WireImage; Katrina Fuller/AP Photo; Alamy (1); CBS/Getty Images; Scott Roth/AP; Dave Bjerke/NBC **96-97** clockwise from right: Kobal/REX/Shutterstock; Courtesy Everett Collection; Moviepix/Getty Images; CBS/Photofest; Courtesy Everett Collection (2); Archive Photos/Getty Images **98-99** CBS/Getty Images **BACK COVER** CBS/Getty Images

Centennial Entertainment (ISSN 2572-8105) Hollywood Legends® presents *Forever Lucy* is published by Centennial Media LLC, 40 Worth Street, 10th Floor, New York, NY 10013. © 2020 by Centennial Media LLC. All rights reserved. The publisher assumes no responsibility for unsolicited material. No part of this publication may be reproduced in any form or by any means without prior written permission by the publisher. Printed in the USA.

This scene in "California Here We Come" utilizes the first process photography for TV. The actors were in a Pontiac, but it was on the sound stage in Hollywood. The image of the George Washington Bridge was projected on a screen behind them.

"I LOVE LUCY
WAS NEVER
JUST THE TITLE."
DESI ARNAZ